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ABSTRACT

This syllabus outlines art instruction in grades seven and eight and focuses on the visual arts concepts of space and structure, movement, and color and light. The publication is organized under the following sections: (1) Goals and Objectives; (2) Focus: Grades 7 and 8; (3) Scope and Sequence; (4) Developing a Curriculum from This Syllabus; (5) Space and Structure; (6) Movement; and (7) Color and Light. Each section gives some related behavioral outcomes to be expected from the student's involvement with the concepts. Suggested learning experiences are offered and the role of evaluation discussed. The appendices include Potential Health Risks in the Classroom; Facilities; Educating the Gifted Student; Educating The Handicapped Student; Art and Community Resources; and Responsibility of Art Teachers. (KWL)

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Art 7&8

SYLLABUS

The University of the State of New York
The State Education Department
Bureau of Curriculum Development
Albany, New York 12234
1986

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ASSISTANT COMMISSIONER FOR ESC EDUCATION PLANNING AND SUPPORT SERVICES

TO: Persons with Responsibility for Implementing Art Education Programs

FROM: Edward T. Lalor, Director, Division for Program Development
Charles J. Trupia, Director, Division of General Education

This publication, *Art Education Syllabus: Grades 7-8* should serve as the basis for local curriculum development activities, such as:

- Review of State laws and regulations
- Review of current art programs
- Development of local art programs designed to meet the standards stated in the syllabus
- Selection of materials from each conceptual area
- Articulation of local art program offerings from level to level
- Evaluation of program and students.

The concepts of Space and Structure, Movement, and Color and Light in the syllabus represent the learning foci within the visual arts, since it is not the identification of a structure but the identification of value within this structure that brings meaning to the study of art. The search for development of individual cognitive, affective and aesthetic growth in the art classroom, within this conceptual framework, is the goal of the *Art Education Syllabus: Grades 7-8*.

Art 7&8

SYLLABUS

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Foreword

Art: Grades 7-8 is a syllabus designed to bridge the learnings of *Art: Grades preK-6*, which focuses on Understanding Art, Making Art, and Valuing Art, and *Studio in Art*, the comprehensive foundation course for the high school that focuses on Nature of Art, Elements of Art, Movements and Trends in the World of Art, and Art History and Appreciation. *Art: Grades 7-8* is a syllabus designed to provide the program developer with a framework that presents art as a tool for communication and understanding.

The original manuscript was written by Robert Jennette, then Coordinator, Art Education, Niskayuna Middle School, and now Director of Art Education, Rush-Henrietta Central Schools; James Zatlukal, then with the Bureau of Art Education, State Education Department, and now Deputy Superintendent, Peekskill City School District; and O. Charles Giordano, Professor, Art Education, Syracuse University.

The original manuscript was revised and edited by Pearl Greenberg, Professor of Fine Arts and Coordinator of Art Education, Kean College, New Jersey. Additional revisions were made and written materials provided by John Rogers, Chairman, Art Education, State University College at Buffalo.

In 1984, under guidelines established by the Regents Action Plan, Hope Irvine, Chairwoman, Department of Art Education, College of Visual and Performing Arts, Syracuse University, developed this syllabus. E. Andrew Mills, Chief, Bureau of Art, Music, and Humanities Education, served as the content resource person, and Joan L. Milowe, Associate, Bureau of Curriculum Development, served as the project coordinator.

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Overview

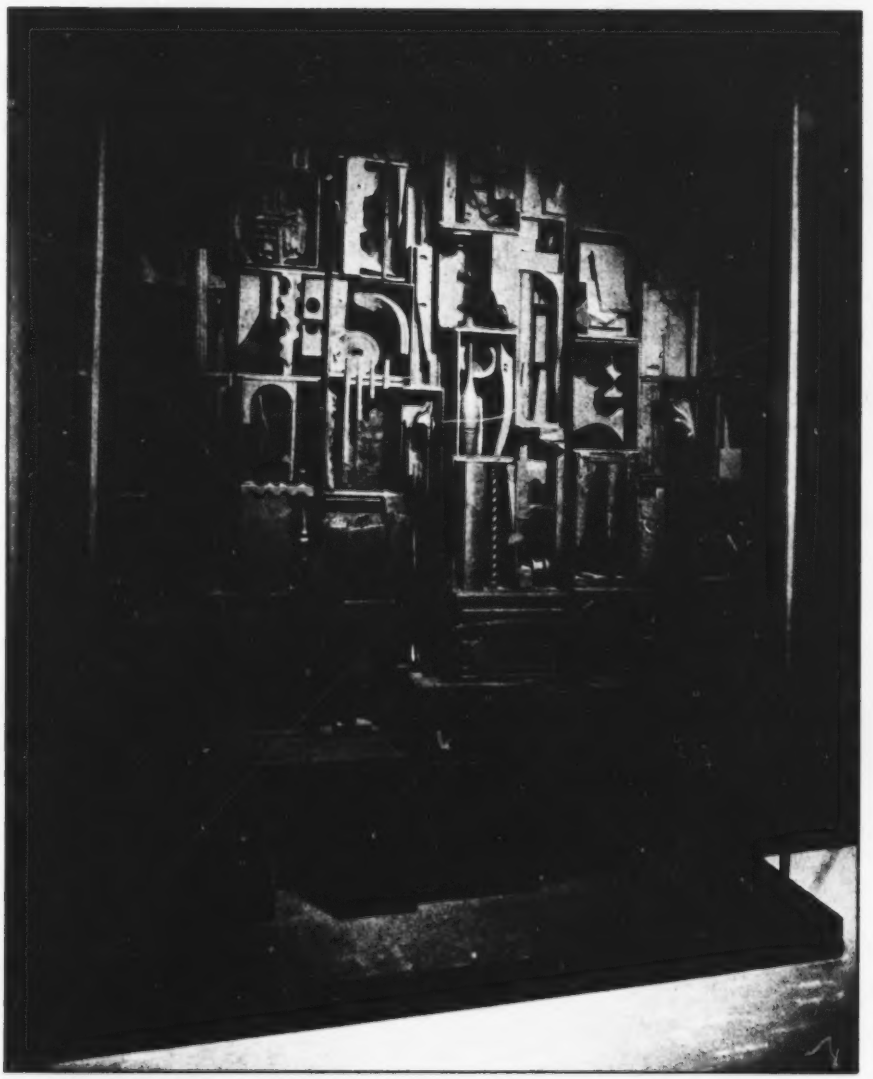
State Requirements and Recommendations

This syllabus provides a framework for an art program within the 7th and 8th grades. The publication presents suggestions and recommendations for the development of a strong art program in the local school district. Local educators, administrators, and teachers share the responsibility for providing an effective program. This will include:

- Planning
- Program Management
- Program Content
- Materials for Instruction
- Assessment and Evaluation

The program of instruction for the State's schools is based on Education Law, Regulations of the Commissioner of Education, and Regents Rules, as well as successful practices across the State. The revised Part 100, Regulations of the Commissioner, requires that students who complete the 8th grade by June 1987 and thereafter must have completed a minimum of one-half unit of study in art. The use of a State syllabus where available is recommended for all subjects.

The State requirements for 7th and 8th grade provide for a structured exploration of an art curriculum that will provide a foundation for the unit of credit required for a high school diploma.



SKY CATHEDRAL *by Louise Nevelson, 1958. Assemblage: wood construction painted black, 11'3½" × 10'¼" × 18". The Museum of Modern Art, New York. Gift of Mr. and Mrs. Ben Mildwoff*

Introduction

This syllabus defines art instruction in grades 7 and 8. Attention was given to the identification and initial exploration of concepts inherent in visual arts production, in order that they might serve as a framework for organizing knowledge for instruction. Little emphasis was placed on recipes or specialized techniques, since this information is readily available from other sources. A conceptual base serves as the key to structuring a curriculum and facilitating student learning. Key concepts in a field of knowledge can serve as the basis for selecting more particular subject matter content and pedagogical procedures that will give meaning to experiences. The processes of developing, exploring, and expanding on concepts require the active participation of both learner and teacher.

One of the major contributions the 7th and 8th grade art program makes to the education of an individual is that it provides an arena in which the individual must make decisions. For example:

- What is the problem to be explored?
  (Is it clear?)
- Which forms will express my idea?
  (Should I use a highly controlled or a spontaneous approach?)
- What size is appropriate?
  (If I want this visual statement to be important, should I work very large or very small?)
- Which medium is appropriate?
  (Will it help me to express my idea?)
- What technique should I apply?
  (How will I use the medium most effectively?)
- Which skills are stressed?
  (Do I need to build particular skills to enable me to work effectively?)
- When is the idea completely stated?
  (Do my images say all that I intended?)
- Does it communicate the intended message?
  (Will other people see the questions and processes I worked with?)
- How does it compare with other works of a similar nature?
  (Are there other artists who tried to solve the same problems in their own ways?)

Some of these decisions are made prior to working on the visual statement, some during work, and some after the work has stopped. Art instruction in the 7th and 8th grades encourages the student to exercise decision making at a personal level. Because of the visual format used in the art experience, the decisions can be observed by the art teacher, who can then identify and build an art curriculum fitting the needs of the students.

The concepts of **Space** and **Structure, Movement,** and **Color** and **Light** in this syllabus represent the learning foci within the visual arts, since it is not the identification of a structure but the identification of value within this structure that brings meaning to the study of art. The search for development of individual cognitive, affective, and aesthetic growth in the art classroom, within this conceptual framework, is the goal of this publication.

The specifics of how each is taught are rightfully the decisions to be made by the individual art teacher, who is most able to design the particulars needed to bring concept and student together. A teacher may develop and assign a problem to a group or to individuals, but however the experience is organized, learning will take place uniquely in each individual. Students with learning problems, students with exceptional talent, or students with limited art experience will require differing kinds of instructional techniques or modified materials. Ideally, an art teacher at the grade 7-8 level would plan art learning experiences with each student, as well as group presentations. These could include a review of the student's past accomplishments, a cooperative development of the learning and growth potentials through the

current project, and a statement of individual objectives to be explored by the student. The emphasis in visual arts programs ought to be on inquiry activities and teaching strategies that will involve each student in current investigations of the varieties of reality rather than on the acquisition of predetermined absolutes. As always, a teacher works from specific goals to specific objectives. In this instance, the goals and objectives of the art program are filtered through the concepts of **Space** and **Structure, Movement,** and **Color** and **Light**.

One of the concerns teachers have with classroom methodology is the difficulty in separating content from process from materials; the three are interrelated. This publication presents a framework within which an art teacher can become the cooperating decision maker, working with all students to structure class experiences that nurture mental and aesthetic growth through creative problem solving, self-identification, enhancement of each student's expressive potential, increased sensitivity, and development of critical judgment. The teaching-learning situation in art needs to be alive and vital, flexible and fluent – a structured, yet spontaneous arena for encouraging student involvement and commitment to expression, appreciation, and understanding.

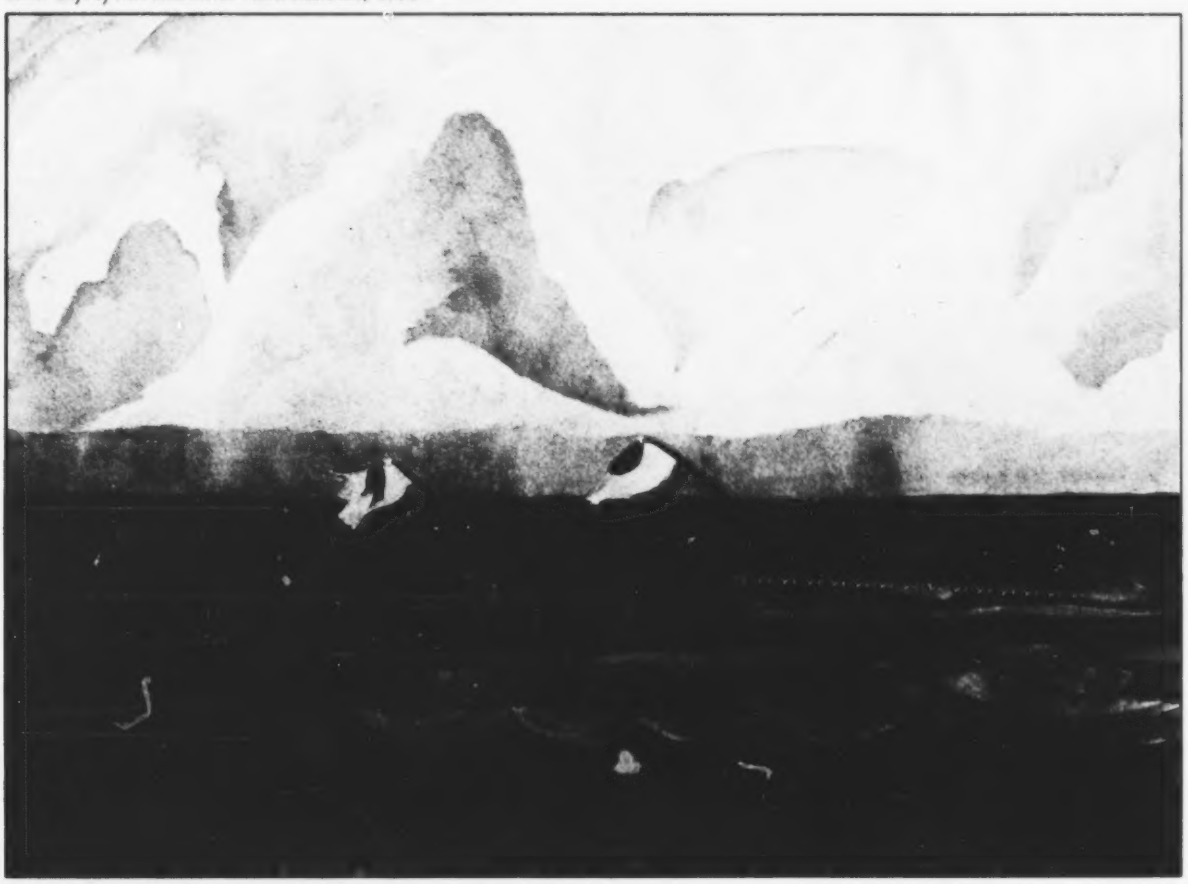
Using **Space** and **Structure, Movement,** and **Color** and **Light** as the organizing factors for the 7th and 8th grade art program, art teachers can focus student attention on concepts that have been used from pre-kindergarten through 6th grade (Understanding Art, Making Art, Valuing Art) while at the same time introducing students to the elements of art to be studied in grades 9-12 (Nature of Art, Elements of Art, Movements and Trends in the World of Art, Art History and Appreciation). Thus, continuity of a student's development is ensured, and the 7th and 8th grade studies provide an essential and distinct element as a linking factor.

Aesthetics, or the recognition of an object as art, is a major concern of the art teacher. In order to recognize an object as a work of art, the viewer must build and integrate perceptual skills, discriminatory abilities, and the ability to make informed judgments from an understanding of the role and function of an artistic statement. Aesthetics is not the same as art history, nor does it lead to a singular definition of "good" art. Although influenced by social context, each individual develops a personal aesthetic sensibility, making meaningful selections from the visual array of **Space** and **Structure, Movement,** and **Color** and **Light**. Within a nurturing class atmosphere, each student can discuss and share ideas about art while learning from art.

There are many suggested learning experiences included in this syllabus; however, these are not presented as absolutes. Neither is it anticipated that every student will complete studies in all of the categories. This publication will serve best as a resource that a visual arts teacher manipulates and shapes to an individual student's interests and needs.

Each section of this publication suggests some related behavioral outcomes for the student's involvement with the concepts. These statements may be useful for developing long- and short- range objectives and more specific learning criteria. For the art curriculum, evaluation will be most meaningful if thought of in these terms. However, it should be kept in mind that evaluation is not an end in itself. The major role for all evaluation in the visual arts should be to aid the student in developing understanding of and through the visual arts. It should also provide the framework that allows student recognition of personal accomplishments and encourages student sensitivity to the immediate and ongoing processes of art.

DANCE OF THE HAYMAKERS *by William Sidney Mount, 1845. Oil on canvas. The Museums at Stony Brook, Stony Brook, New York. Gift of Mr. and Mrs. Ward Melville, 1950*



OYSTER STAKES *by Helen Torr, 1929. Oil on canvas, 18" × 24". Collection of the Heckscher Museum, Huntington, New York. Gift of Mrs. Mary Rehm*

THE BANJO PLAYER *by William Sidney Mount, 1855. Oil on canvas. The Museums at Stony Brook, Stony Brook, N.Y. Gift of Mr. and Mrs. Ward Melville, 1955*

Goals And Objectives

The *Statement of Regents Goals for Elementary and Secondary School Students – 1984* lays the foundation for this syllabus.

1. Each student will master communication and computation skills as a foundation to:
   - 1.1 Think logically and creatively.
   - 1.2 Apply reasoning skills to issues and problems.
   - 1.3 Comprehend written, spoken, and visual presentations in various media.
   - 1.4 Speak, listen to, read, and write clearly and effectively in English.
   - 1.5 Perform basic mathematical calculations.
   - 1.6 Speak, listen to, read, and write at least one language other than English.
   - 1.7 Use current and developing technologies for academic and occupational pursuits.
   - 1.8 Determine what information is needed for particular purposes and be able to acquire, organize, and use that information for those purposes.

2. Each student will learn methods of inquiry and knowledge gained through the following disciplines and use the methods and knowledge in interdisciplinary applications:
   - 2.1 English language and literature.
   - 2.2 History and social science.
   - 2.3 Mathematics.
   - 2.4 Natural sciences and technology.
   - 2.5 Language and literature in at least one language other than English.

3. Each student will acquire knowledge, understanding, and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. Areas include:
   - 3.1 Ways to develop knowledge and appreciation of the arts.
   - 3.2 Aesthetic judgments and the ability to apply them to works of art.
   - 3.3 Ability to use cultural resources of museums, libraries, theaters, historic sites, and performing arts groups.
   - 3.4 Ability to produce or perform works in at least one major art form.
   - 3.5 Materials, media, and history of major art forms.
   - 3.6 Understanding of the diversity of cultural heritages.

4. Each student will acquire knowledge about political, economic, and social institutions and procedures in this country and other countries. Included are:
   - 4.1 Knowledge of American political, economic, and social processes and policies at national, state, and local levels.
   - 4.2 Knowledge of political, economic, and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural, and environmental systems.

5. Each student will respect and practice basic civic values and acquire the skills, knowledge, understanding, and attitudes necessary to participate in democratic self-government. Included are:

   5.1 Understanding and acceptance of the values of justice, honesty, self-discipline, due process, equality, and majority rule with respect for minority rights.

   5.2 Respect for self, others, and property as integral to a self-governing, democratic society.

   5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes.

6. Each student will develop the ability to understand, respect, and accept people of different race; sex; ability; cultural heritage; national origin; religion; and political, economic, and social background, and their values, beliefs, and attitudes.

7. Each student will acquire knowledge of the ecological consequences of choices in the use of the environment and natural resources.

8. Each student will develop general career skills, attitudes, and work habits and make a self-assessment of career prospects. Students not directly pursuing postsecondary education will acquire entry-level employment skills.

9. Each student will learn knowledge, skills, and attitudes that enable development of:

   9.1 Self-esteem.

   9.2 The ability to maintain physical, mental, and emotional health.

   9.3 Understanding of the ill effects of alcohol, tobacco, and other drugs.

10. Each student will develop a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge.

Although Goal 3 is specifically directed toward art, all 10 goals are embedded in this syllabus. Art is a powerful means of human communication that can serve as the vehicle for bringing these goals together.

A review of the Regents goals within the context of art education results in these subgoals and objectives for art education in New York State:

Through effective art education, students will:

- Participate in and enjoy a wide range of visual arts experiences as a basis for lifelong engagement with art.

  Explore film and graphics, electronic media, and new technologies as well as drawing, painting, and constructing.

- Develop skills and understanding necessary for creating original works that convey significant ideas and feelings to themselves and others.

  Develop those skills necessary to make clear visual statements.

- Increase their ability to use the knowledge gained through creating and inquiring in interdisciplinary experiences.

  Participate in interdisciplinary experiences in which art is vital to discovering new ways of working, gaining understanding, examining, and discovering the world.

- Understand and employ the methods of inquiry necessary to grasp meaning in art.

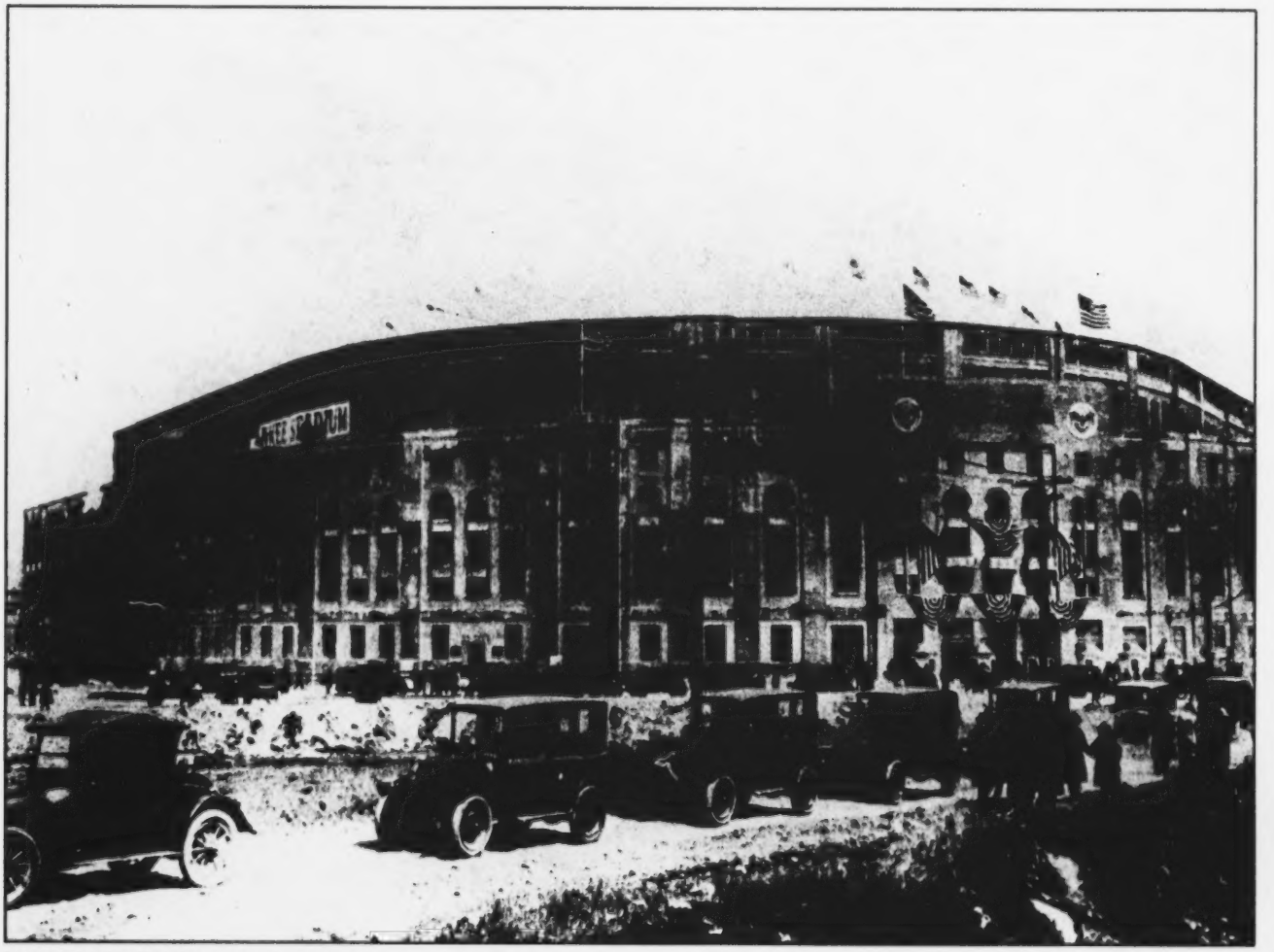
  Reflect upon and evaluate art through symbol interpretation and cultural context, chronological progression, and organization of stylistic and formal elements.

- Acquire a feeling of accomplishment necessary for a sense of personal worth and uniqueness.

  Engage in experiences that nurture individual expression of ideas and feelings.

These subgoals and objectives represent the philosophical base upon which this syllabus is built.

SOUS-BOIS *(In the Woods) by Camille Pissarro, 1862. Black chalk and white lead on brown paper, 24 × 18.4 cm. (9 7/16" × 7 1/4"). Signed and dated in chalk at lower left: "C. Pissarro 1862"; inscribed in pen at lower right: "a mon cousin Lucien Cardore". The Hyde Collection, Glens Falls, New York.*



YANKEE STADIUM, 1923. *East 161st Street and River Avenue, The Bronx, New York. Built for Col. Jacob Ruppert, brewery magnate and owner of the Yankees. Photograph depicts opening day at the Stadium. Courtesy of the Bronx County Historical Society, New York*

Focus: Grades 7 and 8

THE STUDENTS

Students in grades 7 and 8 reflect a wide range of physical, social, and emotional maturity levels, as well as a broad spectrum of backgrounds and experiences. General characterizations of adolescents emphasize that they have a heightened awareness of self, and that their ideals and relationships with others have a new importance to them.

Adolescents proceed through this stage with considerable ambivalence, craving independence while needing security. Rapidly changing external and internal signs of pubescence may cause unpredictable emotional reactions. The awkwardness caused by such rapid physical changes may result in exhibitionism or withdrawal. Needed outlets for physical energy provide an opportunity for the art teacher to engage students in new and different channels via art. Group activities, organizations, and loyalties become particularly important to adolescents, but groups may be defined formally or informally, with membership constant or changing. A group may remain intact or dissolve and re-form depending on the setting.

Adolescents' performance levels will exhibit great fluctuations and variations. The creative potential and developmental growth levels exhibited by these students will also be distributed over a wide range. Their personal visual expressions at times may seem very much alike and at other times may seem highly dissimilar.

The students may have developed some degree of aesthetic sensitivity and may also have reached a point where personal visual statements have been created and evaluated by self, peers, and teachers. Perceptual awareness should allow for depiction of visual relationships and inclusion of the necessary details to personalize animate and inanimate objects. Sufficient motor skills should have been developed for students to use art materials in a manner satisfactory to their own needs and based on their own abilities. For students with handicapping conditions, this instruction provides a unique opportunity to assist in exploring new abilities and new ways of expression and in building confidence.

In these years, students are ready for more involvement in depth, for more concentration than variation. They are ready to devote time to their art work and to search problems through to their own satisfaction.

Because adolescence is a stage typified by unresolved interests and ideals, by physical and mental growth, and by personal and social exploration, it holds special opportunities for an art teacher. As adolescents move in new and seemingly uncharted directions, they need role models so that they may learn to understand themselves and their abilities or disabilities. By providing situations that encourage the search for meaning, the art teacher can encourage students in developing a self-image that will help ensure the achievement of a productive, contributing, secure adulthood. Regardless of the facility with which students handle art concepts and materials, a school's art program should provide quality experiences with art for each student.

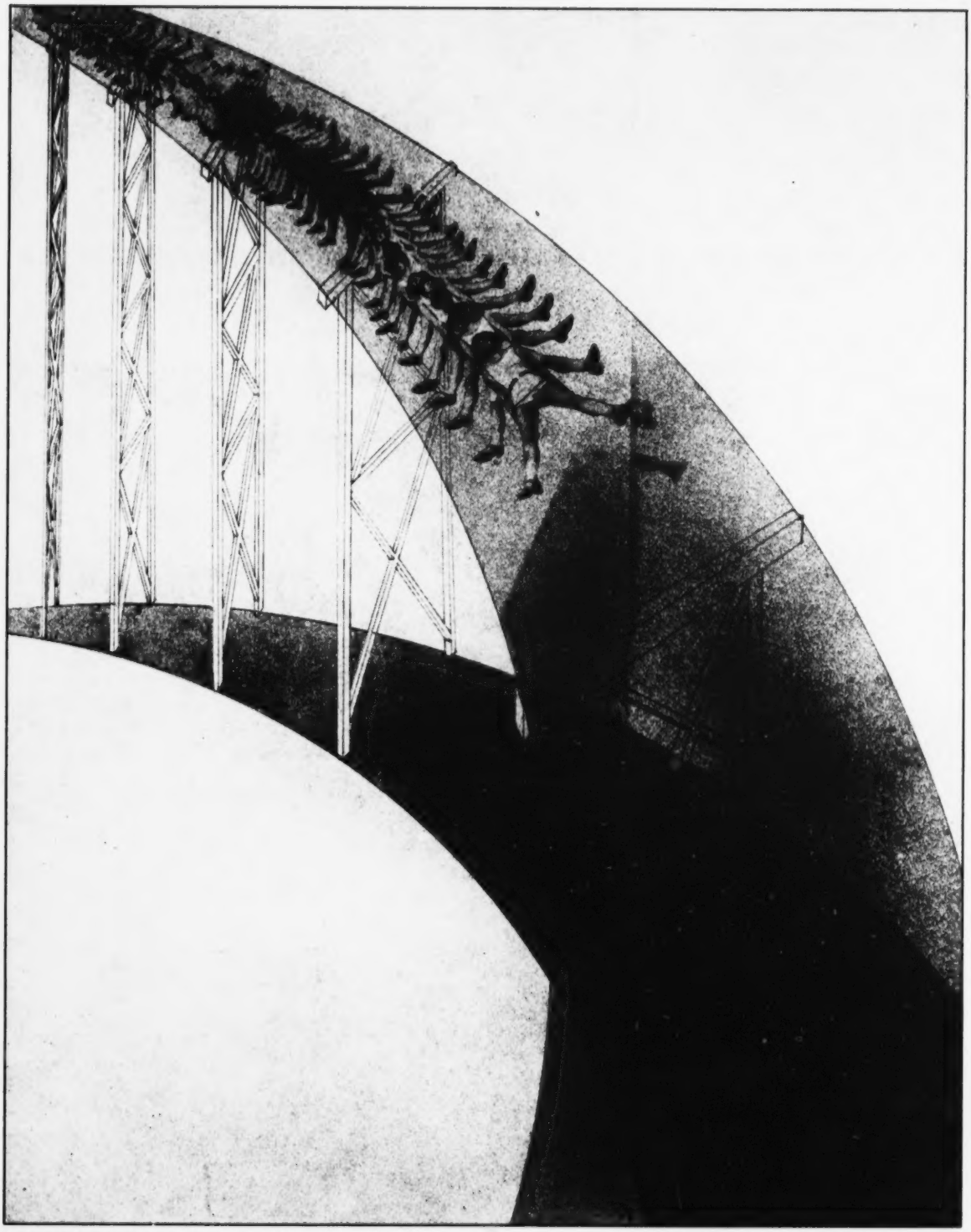
ARTICULATION

Most elementary school students experience their educational setting as one or another variation of the single classroom concept. Although in many schools the child may move from classroom to classroom and teacher to teacher, for some part of the day, most elementary school students spend most of their time with one teacher. High school students are in educational settings that require them to move from room to room, teacher to teacher, and grouping to grouping several times a day.

The educational setting and the curriculum offerings of the 7th and 8th grades must present something other than an advanced version of the elementary school or a junior version of the high school. Both pupils and teachers must maintain individual identities in these

transitional years. It will be essential to ensure careful planning during these years in order to adequately prepare students for their high school years. All students must be assured access to those programs that will provide the opportunity to attain skills that will become the foundation for lifelong learning.

Developed around the examination of the three concepts inherent in all art – **Space** and **Structure, Movement,** and **Color** and **Light** – this syllabus provides the foundation for a program geared to developing critical judgment through creative problem solving that is based on the student's experiences and that leads to increased knowledge of art criticism and of the history of the art form.



CHUTE *by Laszlo Moholy-Nagy, 1923. Collage of halftone reproductions of photographs, airbrush, and pen and ink, 25½" × 19½". The Museum of Modern Art, New York. Gift of Mrs. Sibyl Moholy-Nagy*

THE POETRY OF MOONLIGHT *by Ralph Albert Blakelock, circa 1880-90. Oil on canvas, 30" × 25¼". Collection of the Heckscher Museum, Huntington, New York. Gift of August Heckscher.*

Scope and Sequence

Art is a discipline that offers possibilities for rich experiences to be selected from a wealth of materials. Regents Goal #10 directs attention toward the development of *"a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge."* That goal, together with the subgoals for art education, suggests a focus on seven primary concerns for art education:

- Problem Solving through Art
- Reasoning Skills
- Arguing a Point of View
- Critical Judgment
- Search for Information
- Self-esteem
- Developing Art Skills and Techniques

This syllabus suggests more than a teacher can use during the course of a career, let alone within the time allocated for art in most schools. The task for an art educator developing a curriculum is to focus the scope and determine a productive sequence. In the section that presents the concepts and model units, five specific objectives are presented for each concept. These represent the scope of learnings for grades 7 and 8. They are:

Space and Structure Objectives

S1 To develop visual and perceptual awareness of space and structure.
S2 To comprehend an object by being aware of the spaces surrounding and penetrating the object.
S3 To develop an understanding that forms, masses, or structures do not function independently from their environments; structure and space have a reciprocal relationship.
S4 To recognize how spatial elements can be represented on a two-dimensional surface by utilizing principles of space and structure.
S5 To recognize that an artist manipulates space and structure through the character of the medium to achieve visual results.

Movement Objectives

M1 To recognize that movement in an art work can be achieved by using three central methods: implied, sympathetic, and kinetic.
M2 To develop an appropriate vocabulary for use in discussing the various elements of movement.
M3 To develop awareness of movement in the immediate environment as an essential characteristic of the environment.
M4 To develop an awareness of the considerations of movement given to both two- and three-dimensional objects.
M5 To recognize that an artist manipulates the eye movement of the viewer.

Color and Light Objectives

C1 To examine the typical or predictable direction of the light source by exploring a typical condition.
C2 To recognize the dimensions of color as measured by hue, value, and chroma.
C3 To understand the subtractive mixture system.
C4 To explore the properties of light.
C5 To express personal preferences, feelings, and meanings associated with colors.

The sequence of learnings is flexible to allow variety in the order in which they are presented and the depth in which they are explored. However, in determining an appropriate sequence, art teachers need to consider relationships between concepts so that experiences build upon and reinforce each other.

In the first matrix, SCOPE, on p. 17, the seven concerns derived from the 10 Regents Goals and the specific subgoals for art education are indicated in the first column. Parentheses indicate reference to Regents Goals. The rows indicate the 15 objectives presented under the three concepts: **Space** and **Structure, Movement,** and **Color** and **Light.** The matrix thus presents the conceptual framework for the development of this syllabus.

The second matrix, SEQUENCE, on page 17, indicates four variations of sequence. The concepts and interdisciplinary opportunities for enrichment are indicated in the top rows. The numbers in the columns refer to the weeks or order of lessons.

Sequences 1 and 2 are intended for a 20-week program. The intent in these sequences is to hold specific sessions (weeks 5, 10, 15, 20) for discussion and evaluation.

For example, if we compare Sequence 1 and Sequence 2 for the first five weeks of the 20-week sequence, the objectives selected for the scope would be:

Sequence 1

Week 1 (C2): To recognize the dimensions of color as measured by hue, value, and chroma.
Week 2 (C3): To understand the subtractive mixture system.
Week 3 (C4): To explore the properties of light.
Week 4 (C5): To express personal preferences, associations, and meanings associated with colors.
Week 5 Evaluation: See E in the sections on Color and Light.

Sequence 2

Week 1 (S1): To develop visual and perceptual awareness of space and structure.
Week 2 (M1): To recognize that movement in an art work can be achieved by using three central methods: implied, sympathetic, and kinetic.
Week 3 (C4): To explore the properties of light.
Week 4 (S5): To recognize that an artist manipulates space and structure through the character of the medium to achieve visual results.
(M5): To recognize that an artist manipulates the eye movement of the viewer.
(C5): To express personal preferences, feelings, and meanings associated with colors.
Week 5 Evaluation: See E in the sections on Movement and Space and Structure.

Sequences 3 and 4 are each intended for 10-week programs, with a specific evaluation only at the end of each. Time constraints in this scheduling of students make an interdisciplinary approach most difficult.

By referring to the list of 15 objectives at the beginning of this section, art teachers can judge the sense of the order, adopt one, or develop their own sequence specifically for their needs. Although each lesson will have its own evaluation, in each sequence the final session should be devoted to reflection and discussion of the whole sequence as it provides for a reaffirmation of what students have learned as well as suggestions about how students can continue to learn on their own.

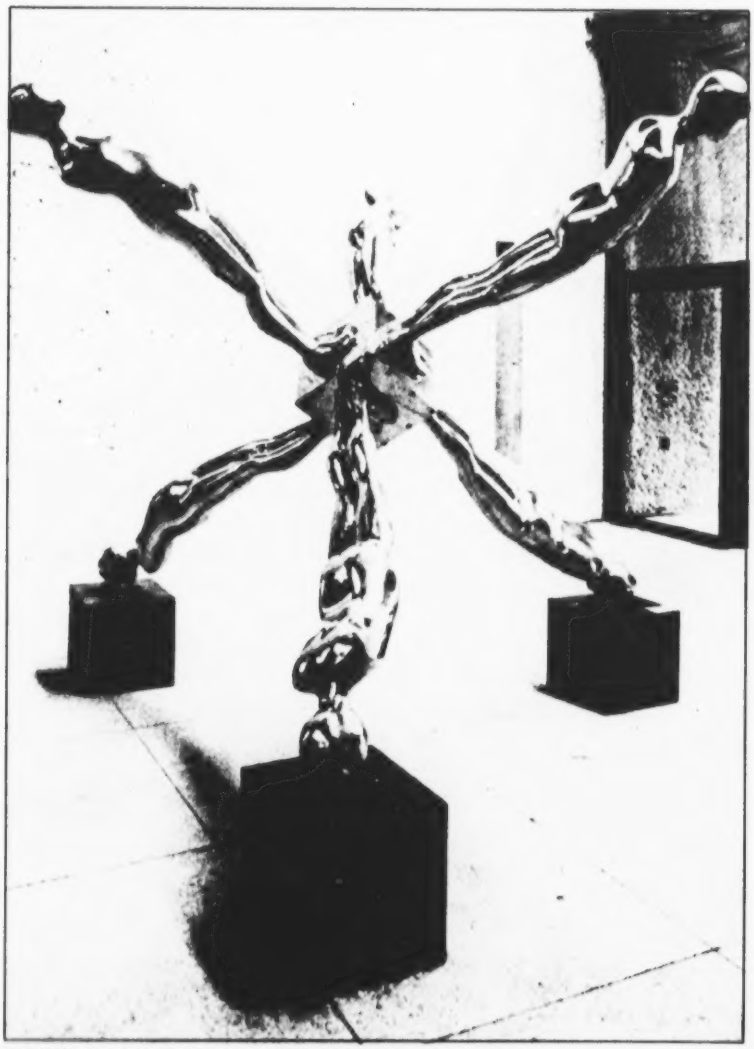
Developing a matrix to structure the experiences ensures that all objectives are included and presents the variations clearly, enabling thoughtful decisions to be made.

SCOPE: Relationship of Regents Subgoals to Art Objectives (Matrix 1)

Concepts	Space & Structure					Movement					Color & Light					Evaluation
	S1	S2	S3	S4	S5	M1	M2	M3	M4	M5	C1	C2	C3	C4	C5	
Subgoals																
Problem Solving through Art (1.1, 1.2, 1.8; 10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Reasoning Skills (1.1, 1.2; 3.2; 3.6; 10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Arguing a Point of View (1.3, 1.4; 3.1; 3.2; 5.3; 10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Critical Judgment (1.8; 3.1, 3.2; 5.1, 5.2; 10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Search for Information: Use of Libraries & References (1.1, 1.2, 1.3, 1.8; 2; 3.3, 3.5, 3.6; 4; 6; 8; 10)			X	X	X		X	X		X			X	X		
Self-esteem (3.6; 5.1, 5.2; 6; 8; 9.1; 9.2; 10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
Developing Art Skills & Techniques (1.1, 1.7; 3.1, 3.3, 3.4, 3.5; 8; 10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

SEQUENCE: Relationship of Art Objectives to Instructional Time (Matrix 2)

Concepts		Space & Structure					Movement					Color & Light					Evaluation
		S1	S2	S3	S4	S5	M1	M2	M3	M4	M5	C1	C2	C3	C4	C5	
Sequence 1 (20 Weeks)	Weeks	16	6	7	13	14	12	18	8	17	9	11	1	2	3	4	5,10,15,20
Sequence 2 (20 Weeks)	Weeks:	1	6	16	11	4 9 14 19	2	12	18	7	4 9 14 19	8	13	17	3	4 9 14 19	5,10,15,20
Sequence 3 (10 Weeks)	Weeks:	1	2			3	4	5			6	7	8			9	10
(10 Weeks)	Weeks:			11	12	13			14	15	16			17	18	19	20
Sequence 4 (10 Weeks)	Weeks:	7	3			4	1	5			9	2	6			8	10
(10 Weeks)	Weeks:			12	15	18			11	16	17			14	13	19	20



STUDY FALLING MAN – SIX FIGURES ON A CUBE: JACKMAN 1968 *by Ernest Trova. Nickel-plated bronze. Each figure 5' high on a 15" × 15" central cube. Everson Museum of Art, Syracuse, New York*

Developing A Curriculum From This Syllabus

An essential factor in the creator's and the viewer's understanding of an art object is an awareness of art as the embodiment of ideas. This brings not only the quality of the work but also the quality of the viewer's experience into consideration. Art education must be meaningful in the whole context of life and in the conceptual development of the individual. Art must provide the experiential basis for the individual to develop an appreciation of the intimate connections among the physical, practical, social, and aesthetic qualities of the world. Education through art becomes more than education in visual self-expression. The expressions of self are based on knowledge and understanding.

In attempting to understand themselves, students must evaluate life experience. Reflection about the experiences of others, as evidenced in their art, offers knowledge needed to expand this understanding. Working with and viewing both traditional and contemporary art forms will enable students to find an appropriate direction for personally meaningful work.

Students need to:

- Develop skills.
- Develop critical judgment.
- Develop knowledge.
- Develop values.

In establishing curriculum objectives, motivation is the key to involving students in work that will provide educational opportunities and experiences in art. With the curriculum as an instrument of growth and change, the maturation of each student will be enhanced by experiencing the visual arts as a basis for a lifelong interest as viewer and creator.

Throughout history, artists have been both limited and inspired by available technology. Artists have always sought the perfect medium and the best tools available to realize their ideas through their works. Oil paints freed artists from working in wet plaster fresco; oil paints in tubes meant that artists could paint anywhere; acrylic paints made possible large flat areas of color, intricate hard-edged shapes and lines, and quality of fast drying.

Since film, video, copiers, and computers are all tools for artists to use, art teachers should take advantage of materials and equipment available for student use. But these technological marvels are not ends in themselves. Of course 7th and 8th graders can use programs to draw and design on computers, but if the quality of their ideas is not challenged, the results will be no more personal or interesting than if they simply colored in graph paper with colored pencils.

Students using computers need to explore the possibilities that computers provide so that they may use packaged programs appropriately as well as developing their own programs. Work done with computers should be evaluated using similar criteria applied to art, regardless of the medium employed.

The quest for ideas worth communicating must parallel the quest for the appropriate medium through which to communicate.

NEED FOR OBJECTIVES

Learning may be defined as a change in behavior. In an art classroom, this could mean that as a result of a lesson or unit, a student would exhibit behavior that was not apparent before participation in the experience. That is, learning behaviors may be observed through the art product itself; through the technical use of the art media, tools, and/or techniques; and through the student's involvement with art processes. They may also be observed through the student's verbal reflections upon the ideas to be expanded or explored. Learning behavior in an art classroom may also be observed in a social context through interactions with peers, others, and the environment. It might also be possible to observe visual, verbal, and physical behaviors that

indicate that the students are discovering new attitudes about themselves as individuals.

There are few areas in a 7th and 8th grade school curriculum that encompass as many possible directions and provide as many opportunities to students with a wide range of abilities to explore new skills and interests and forms of expression as do the visual arts. The potential for learning through the visual arts is great and so is the responsibility of the visual arts teacher. Teacher-developed statements of objectives must cover diverse areas, yet such statements must be broken into parts that are meaningful, understandable, and applicable to the situation at hand. They must be stated so that they clearly apply to the activities of the students.

Objectives should be shared with other art teachers, the school community, and regular and special education teachers so that these priorities, which are stated in terms of possible learner outcomes, may be discussed, compared, altered, expanded, combined, rearranged, and otherwise improved. Through professional sharing, art teachers may be able to broaden the views of others.

LONG-RANGE OBJECTIVES

Long-range objectives indicate those areas that the program is designed to provide for students over the two-year period at the particular school site. These objectives define the ability of the art program to provide for student learning and may offer explanations of the importance to the students. Long-range objectives are those statements that indicate the anticipated student learning behaviors that will be evidenced sometime during the students' exposure to the program.

EXAMPLES OF LONG-RANGE OBJECTIVES FOR EXPERIENCES WITHIN AN ART CURRICULUM:

- To develop each individual's potential appropriate to our contemporary democratic society.
- To nurture each individual's self-understanding, self-confidence, and self-acceptance through the development of personal forms of visual self-expression.
- To develop each individual's awareness, sensitivity, perception, and appreciation through the integration of learning and living experiences within the context of the visual arts.
- To provide information bases leading to the development of knowledge, understanding, and appreciation of cultural and human differences and similarities through studies of our heritage of art.
- To provide opportunities for exploration, experimentation, skill development, and expression through a variety of art media, tools, materials, and processes.
- To develop each individual's sense of planning, executing, and evaluating as a necessary part of decision making in visual arts experiences.
- To provide experiences in visual arts that are appropriate challenges to an individual's capacities to respond in an expressive manner.
- To develop understanding of the interrelationships between change and growth processes for individuals and society.
- To promote skills of critical judgment leading to informed analysis and evaluation of artistic accomplishments.

SHORT-RANGE OBJECTIVES

Statements about the objectives for a particular lesson and/or a particular unit of study indicate the learning opportunities within that lesson or unit and their relationship to the overall program. Since objectives are stated in terms of the learner's behaviors, they should include the expected outcomes for the learners through their exposure to a particular lesson or unit of study. The relationship between these statements and the long-range objectives would be presented.

Statements of art objectives can be written in terms of:

- **The art product:** a student's visual presentation of the outcome of his or her involvement with the learning experience.
- **The art technique:** the manner in which a student employs the art materials.
- **The interactions:** a student's involvement with the processes of making a visual statement, including the interactions between a student and art product, a student and his or her abilities and disabilities, a student and materials, and a student and the idea being investigated.
- **The inclusion of ideas:** the manner in which a student employs, explores, combines, and re-forms the ideas and feelings that are being investigated through art.
- **The social interactions:** the behavior patterns between a student and the peer group, the student and the environment, and the student and the appropriate authority figures.
- **The emotional states:** the apparent attitudes exhibited by the individual reflecting self-concept,

self-esteem; and expectations for self-involvement with art.

- **The physical involvements:** the manner in which an individual's physical abilities allow participation in visual arts activities.
- **The art terminology:** the use of vocabulary and terms related to visual investigations.
- **The response to art:** the kinds of information, ideas, and insights (visual or verbal) historically employed while viewing art works or reproductions.
- **The appreciation of art:** the appropriate reference to art ideas and practices from both contemporary and earlier times.

Thus, statements of objectives in art can be presented in terms of the art product, the art processes, and other related learning areas. Many of these statements are written in terms of observable student behaviors. However, only some behaviors will be demonstrated through various components of the art product and its development. Others will be observable through the students' verbal statements, in group discussions, and in the personal interactions exhibited by the students. There is no formula available for these observations that would apply to every kind of grouping and setting. Each art teacher will develop specific methods and techniques in order to evaluate both process and product.

An art curriculum for grades 7 and 8 must include objectives that are aimed at helping the students to observe their world with increasing discrimination and understanding and that require specific outcomes which students and teachers can evaluate qualitatively.

Evaluation

In most school settings, the teaching-learning situation is synonymous with some form of evaluation. Art educators are responsible for reporting some kind of rating or scaling relative to the visual arts output of the students. Although this reporting may be an essential means for communicating with students and parents, the generally subjective nature of visual arts production combined with the complexities of conceptual approach make the evaluation task one that must be very carefully considered.

The general philosophy of the school will, to a great extent, determine how these evaluations are reported. Many school systems provide separate areas in the reporting system to deal with attitudes and levels of achievement. Some systems include space for teachers to record pertinent notations regarding a student's efforts and progress.

However, whichever reporting system is used in a given school, it is the responsibility of each art teacher to provide for evaluating both the process and the results of students' work.

The frustrations and complexities connected with evaluation are not new to art teachers. As both a student in studio courses and a producing artist, an art teacher has been exposed to numerous evaluations of portfolio pieces. Some of these have been nurturing, some have been simply judgmental, some have been irrelevant.

Praise during a classroom critique or acceptance for inclusion in a judged show is not always as helpful to an artist as it might be. The ego gratification involved in this type of recognition is so strong that the artist might forget to ask, "Why?" On the other hand, negative responses to one's art works or rejection by a judge may also be less than helpful. The artist is generally left to search for an adequate explanation, which may bring forth a whole flood of guesses. Any one of the guesses may be as productive as any of the others (was it craftsmanship, style, sensitivity, sophistication, presentation, technique, subject matter, a combination of several factors, or just the personal taste of the judges?). As with any artist, the 7th or 8th grade student needs qualitative information to build upon.

In order to be productive, comments must deal with specifics within an art piece. Statements that only reflect the value judgments of the observer in a general way or are obvious cliches offer little to the growth of a student.

Qualitative evaluation plays a major role in student development. Although the responsibility for final evaluation rests with the teacher, both the teacher and the student use evaluation to ask questions of great importance:

- What is to be learned?
- Why is this learning important?
- How can the learning be demonstrated?
- How does the evaluation reflect the learning opportunities?
- What criteria can be developed to measure growth or progress?

Developing Critical Judgment

Each of the concepts presented in this syllabus includes many approaches to evaluation that will enable a teacher to determine what students have learned. However, it should be kept in mind that evaluation is not an end in itself. The major role for all evaluation in art should be to aid students in developing understanding. It should also provide the framework that allows student recognition of personal accomplishments and encourages student sensitivity to the processes of art.

Reflection and critical judgment are as critical to lifelong involvement with art as is creating. Even in grades 7 and 8, discussion of career opportunities should include the roles of critic, historian, and aesthetician as well as artist. Teaching students ways to think, talk, and write about art provides a basis for them to continue to value and remain engaged with art as adults.

Teacher and students share responsibility for establishing a safe atmosphere in which ideas can be critically examined. Arguing a point of view based upon evidence available in the works is vital to developing critical judgment. Students need to:

- Discern:
  - To regard the work
  - To examine the content
  - To explore the presentation
- Analyze:
  - To reflect upon the meaning embodied
  - To compare and contrast works
- Discuss:
  - To present a point of view clearly
  - To argue from evidence in the work
  - To challenge others' views fairly
- Research:
  - To consider the cultural context
  - To discover other relevant information
  - To provide their own directions for future involvement

THE CONCEPTS

Each of the three major areas to be covered, **Space** and **Structure, Movement,** and **Color** and **Light,** may stand alone or be related to the others and to various aspects of the general curriculum. For example, while space and structure may seem to be an architectural concept, artists and craftspersons are equally concerned about space and structure in designing a pot; creating a piece of jewelry, a drawing, or a painting; and weaving different kinds of fabrics or a wall hanging. Movement implies stillness as well as flow of form, which is as important in architectural design as in the composition of a painting, sculpture, or woven piece. Filmmakers are constantly concerned with movement, space, and structure in creating moving images for a variety of uses. **Color** and **light** may be analyzed scientifically but cannot be treated as separate from other aspects of art. Color experiences are reinforced and heightened by space, structure, and movement. The creator of moving images for television must constantly keep space, structure, movement, color, and light in mind as essential elements in the work created.

The experiences suggested in this syllabus are intended as stimuli for art teachers in planning an art program for their specific settings. The main purpose behind these suggestions is to ensure that students experience the basic concepts, discuss their understanding about these concepts, realize how these concepts are related to skill development and learning through art, and develop an attitude that will encourage them to continue to explore throughout their lives. Art teachers responsible for planning the experiences for 7th and 8th grade students are encouraged to use these ideas in writing curriculum and to adjust them to accommodate their administration's guidelines.

Space, structure, movement, color, and light are related to music, dance, and drama as well as to art. While the emphasis in this publication will not be on interrelated arts concepts, they are nevertheless important. Wherever teachers can see ways to bring the arts together and yet retain the quality of each discrete art learning, experiences can be enriched.

Although one might draw upon learning in other subject areas to solve any of the problems presented, specific subjects are indicated in the listing of additional suggestions for each concept for art teachers seeking to nurture interdisciplinary experiences.

SWEETS CRANE *by William T. Williams, 1969. Acrylic on canvas, 9'7" × 9'2". State of New York. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York*

TRIO *by George Sugarman, 1970-72. Painted steel, 10' × 32' × 13'10". State of New York. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York. William Knorr, photographer, Albany Institute of History and Art*

Space And Structure

The joint concepts of space and structure are highly interdependent. One cannot deal with space without relating it to some kind of defining perimeter. A plain white sheet of paper represents one kind of space, but it is partially defined by its size ($8\frac{1}{2}'' \times 11''$, $9'' \times 12''$, $12'' \times 18''$, etc.), shape (square, rectangular, circular, oval, etc.), texture (rough, smooth). Before the first mark, all kinds of possibilities are present; there is the potential for defining very shallow or vastly deep space and for creating illusions of three-dimensionality through the marks one puts on the surface of the paper.

The first mark begins to identify a structure. Each subsequent mark joins the first and forms an additional part of the structural definition; it also alters the overall configuration of the remaining space. Thus, space defines structure and structure defines space. Understanding the relationship of the two is necessary for our understanding of either one.

Similarly, a lump of clay may initially be defined by its physical characteristics: it weighs a certain number of pounds and ounces, it measures a specific number of cubic inches or feet, it has a particular granular quality and an identifiable water content, and it has been derived from the combination of known chemical bodies. As in the case of the white paper, the clay has the potential for being formed into a meaningful arrangement of spaces and structures. But the clay, as a three-dimensional medium, allows an exploration of space and structure with the hands as well as with the eyes.

Definitions

Working with and building from the following definitions, the students could use a variety of media to explore the concepts of space and structure.

Space

Space may be defined as a positive visual factor in relation to the forms that are within it. It is common to think of space as emptiness, but it can be thought of in a positive way. Space exists within boundaries and space also can conform to the structures it envelops. In art, space is usually described in a human scale (in contrast to the vast interstellar spaces and the miniscule atomic space). Space may be manipulated by the arrangement of the masses that surround it or the masses that are contained within it. In an art work, space may be illusory or real; it may be encountered in the surreal depth of a Dali painting or in the interior hollows of a Moore sculpture. Space may be used to accent the forms it defines or as a visual element of its own importance. In either case, the aesthetic consideration of space is essential to the total visual statement, whether the artist is dealing with the forms of a gigantic building complex or the design of a single letter of a page.

Structure

Any given size, shape, color, line texture, or mass may be considered as a structural unit or "building block" - a point of departure. The way in which these visual units are formed and assembled determines the degree of unity, harmony, and vitality of the whole. The goal achieved by the interrelationships among these parts constitutes a whole that is greater than the sum of its parts because it includes the interactions among all of the elements. One can observe and appreciate the wholeness of a Nevelson sculpture; one can also separate the elements of its overall composition.

An art work is composed by a step-by-step creation of the structural elements within a given space. Each step

adds to the structure and redefines the space. It is during this process that decisions, improvisations, and alterations are made by the artist, who is in constant communication with the work, the materials, the processes, and the goals. The interaction between the artist and work is ongoing throughout. The construction of each part makes possible the structure of the whole design. Artist and viewer both bring perceptions of the meanings of the parts into their understanding of the relationship of each to the whole.

Exploring Space and Structure

Space and structure are interrelated. An art teacher may determine that the concepts would best be introduced separately or that pointing out their relationships would provide a more reasonable introduction. This determination is best made at the local level and would be based on information about the particular students involved in the educational setting. The individual art teacher would also be best qualified to determine whether a particular grouping of students could most appropriately begin to explore the concepts through two-dimensional or three-dimensional art activities.

From whatever experimental base they employ, students would move from observation to identification of a structural unit (the elements of art, including line, form, color, and texture). Having actively sought out the structural unit, students could then begin to identify areas for additional investigation of the unit and its effect on unity, balance, rhythm, proportion, harmony, emphasis, scale, etc.

Space and structure might be explored through:

Architecture: exploring the kinds of spaces people have created for living, working, studying, and gathering together and how spaces have been adapted to meet the needs of people.

Assemblage: combining various kinds of found objects on a surface or as a free-standing unit, in order to explore the relationships of each part of the assemblage and the interaction of parts of the structure.

Crafts: using materials from traditional or contemporary craft areas for a physical exploration of structure.

Design: relating the space required for one visual unit to the spaces required for other visual units within a composition or project.

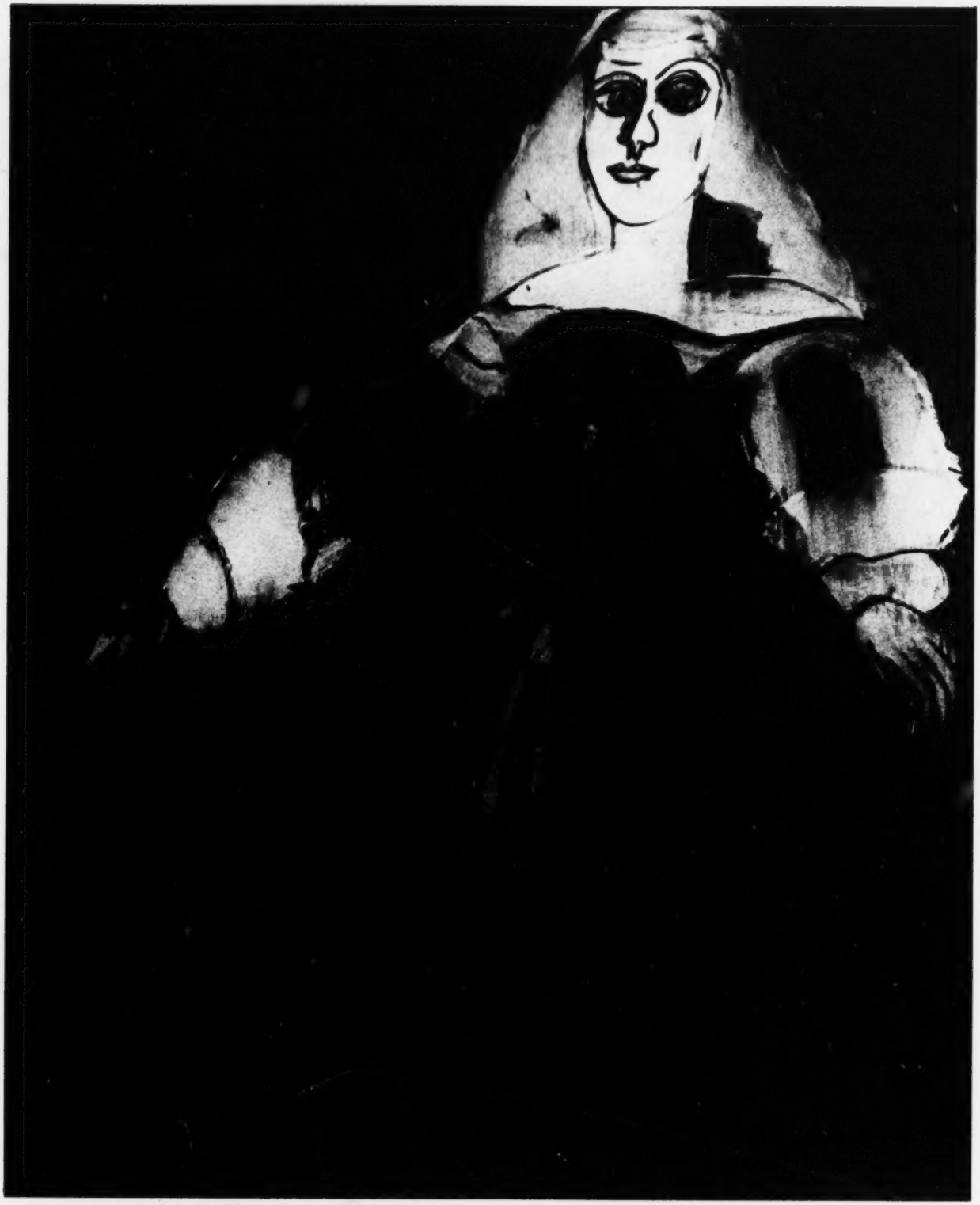
Drawing: studying artists' works, both past and present, to increase understanding of the ways in which the meaning and depiction of space has changed through the centuries.

Film/video and technology: exploring space and spatial relationships as they are affected/modified through movement and time.

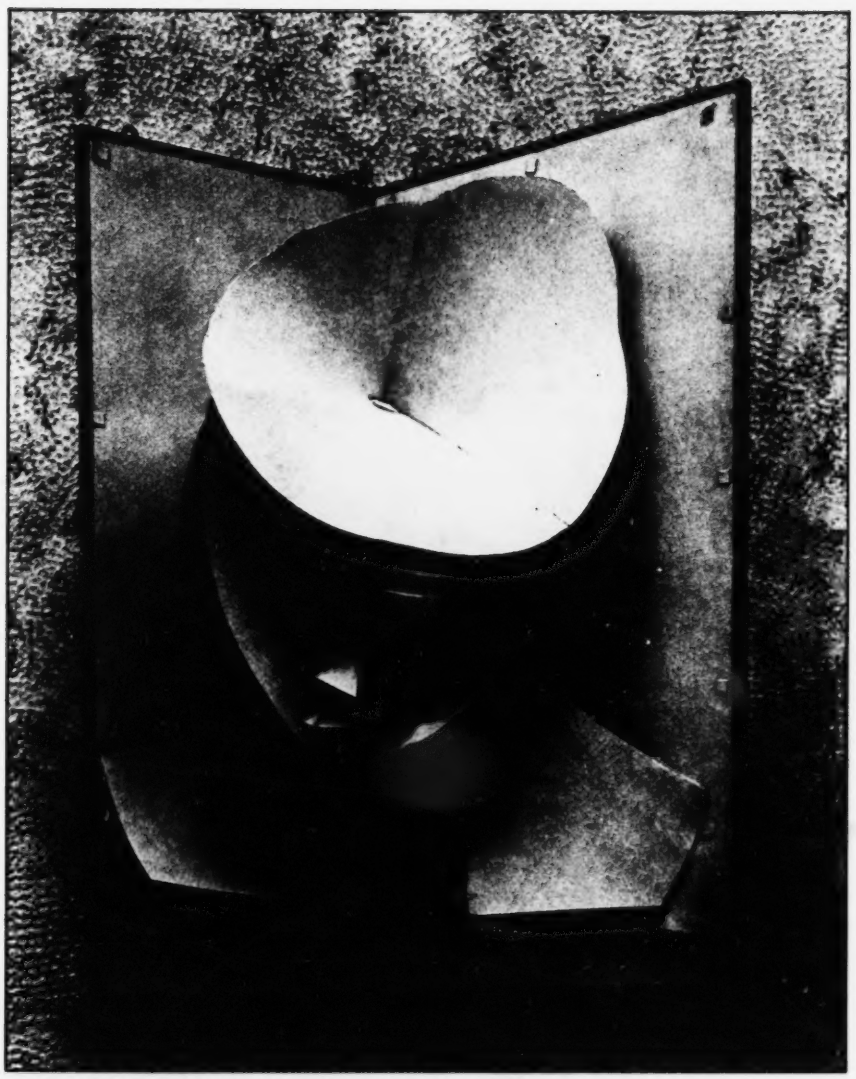
Painting: exploring spatial effects through the use of transparencies, variations of single colors, the use of one color when used with different background colors, and the use of differing color intensities.

Photography: using different lenses such as wide-angle, telephoto, and fish-eye lenses that will produce varying optical effects, as will photographs of the reflections of an image in a mirror, water, or as seen in a curved reflective surface of a car.

Printmaking: taking a single unit, the print, and repeating it in varying combinations, arrangements, patterns, and as a separate unit to explore the kinds of space produced by the unit, either singly or in multiples.



INFANTA, LUCRETIA BORGIA *by Grace Hartigan, 1983. Oil on canvas, 60" × 48". Mr. Thomas Gruenebaum Collection*



HEAD OF A WOMAN *by Naum Gabo, circa 1917-20. Construction in celluloid and metal, 24½" × 19¼". The Museum of Modern Art, New York*

Models: Space And Structure

Planning an art program designed around a conceptual approach recognizes that the students will be involved in solving problems that will allow them to both personalize and make operational their understandings of the concepts. Art teachers will be using related terms when examining space and structure. Whether two- or three-dimensional media are employed, ideas like shallow/deep, distant/close, near/far, in front of/behind, crowded/empty, and organized/haphazard should be utilized to strengthen the students' ability to discuss works of art.

Suggestions for beginning objectives for conceptual learning about space and structure follow:

OBJECTIVE: (S1) **To develop visual and perceptual awareness of space and structure.**

Rationale: One of the tasks of an art teacher is to call attention to the visual stimuli in the environment and to suggest how these can become the perceptual beginnings for creating art. Building up a reserve of visual experiences creates a storehouse from which the student can draw in the future; exercising the eyes and brain to both look and see. The art teacher should include discussion of how visual strengths and weaknesses may affect a student's visual experiences and how people adapt to visual limitations.

Problem Statement: "Maintain a visual log of the places you have seen (or the colors noticed or the textures observed)."

Discussion of the logs would include an analysis of which observations seem particularly important as ideas for art works.

OBJECTIVE: (S2) **To comprehend an object by being aware of the spaces surrounding and penetrating the object.**

Rationale: Students should understand that the visual form of an object can be defined by the space it occupies. Students should realize that it is the organization of shapes or masses in relation to the space around them that gives the object form.

Problem Statement "Make a series of works utilizing relatively small geometric shapes in which you investigate the relationship between the single shape (figure) and its background space (ground) by exploring variations in size and placement."

Discussion of the works would include an analysis of the investigations by the students.

OBJECTIVE: (S3) **To develop an understanding that forms, masses, or structures do not function independently from their environments; structure and space have a reciprocal relationship.**

Rationale: Students should begin to understand that space and form are complementary to one another. Although space is often considered to be an emptiness or as the negative element in a composition and form is considered as the existing or positive element, one is dependent upon the other for its visual definition.

Problem Statement: "Collect and prepare examples of visual material in which you judge

that space is the key to understanding the structure."

Discussion of the works would include preparing a display of the most effective examples and developing commentary to explain space and structure to others.

OBJECTIVE: (S4) **To recognize how spatial elements can be represented (on a two-dimensional surface by utilizing principles of space and structure.)**

Rationale: Using a variety of techniques such as:

- Lines converging to one or more points,
- Atmospheric perspective,
- Overlapping,
- Color intensity and value modification,
- Position,
- Size,
- Interval,
- Proportion,
- Scale,

students learn that they can translate their ideas into visual statements. Given a choice of means for creating an illusion of depth, they will be better able to choose appropriately to convey the intended meaning.

Problem Statement: "Find a photograph that shows depth and distance; use it as a reference to make a work of art."

Discussion of the works would include appropriateness of choices for specific purposes.

OBJECTIVE: (S5) **To recognize that an artist manipulates space and structure through the character of the medium to achieve visual results.**

Rationale: The character of an art medium can affect the use of space and structure in the creation of an art product. Students should learn of the many ways in which both space and structure can be manipulated and controlled by an artist and that the medium used as well as the skill of the artist can influence the aesthetic outcome.

Problem Statement: "Portray the same composition in at least three different media in order to discover the effects of the media on the space and structure of the composition."

Discussion of the works would include problems encountered by the artists and their solutions and evaluations of the appropriateness of the medium used.

Interdisciplinary suggestions: Students might:

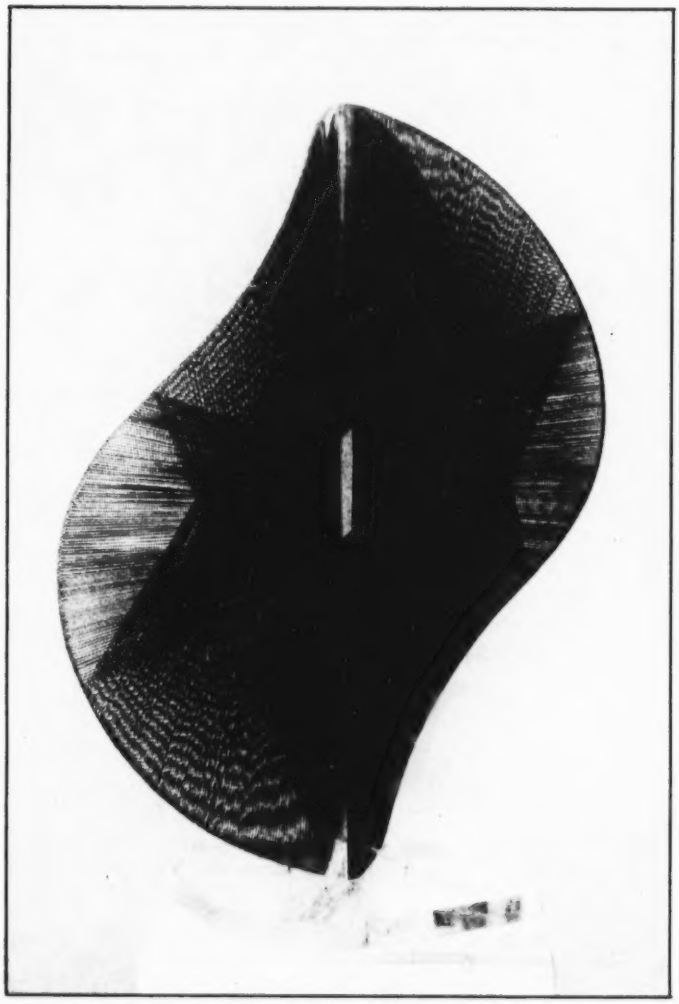
- Compare body space in Egyptian and Mayan murals. (Language Arts)
- Collect examples of cleverly constructed packages or containers. (Math)
- Create a sculpture that depends upon cantilever construction. (Science)
- Collect and use found objects to create a relief mural. (Social Studies)

Evaluation

This listing of outcomes indicates some of the areas that could be included in a student's study of the concepts of space and structure. Depending upon how objectives, activities, materials, and students are intended to be combined, this listing suggests some performance tests of students' understanding of space and structure as well as topics for discussion.

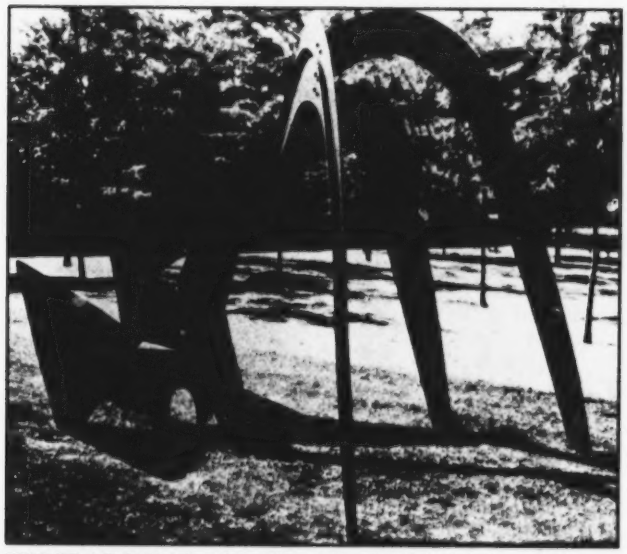
A student who has developed and can use the concepts of space and structure in art will be able to:

- Explain by using an example that both the shapes and the spaces surrounding them are equal partners in the expressive force of the product.
- Argue the point of view that an architectural form is one that has been developed through its utilitarian and functional purposes.
- Demonstrate that a work of art reflects the use of particular skills and personal interpretation.



VARIATION LINEAR NO. 2 *by Naum Gabo, 1962-65. Stainless steel on plastic, 31" × 16" × 25". Albright-Knox Art Gallery, Buffalo, New York. Gift of the Seymour H. Knox Foundation, Inc., 1965*

JANUARY *by Helen Torr, 1935. Oil on canvas, 28" × 20". Collection of the Heckscher Museum, Huntington, New York. Gift of Mrs. Mary Rehm*

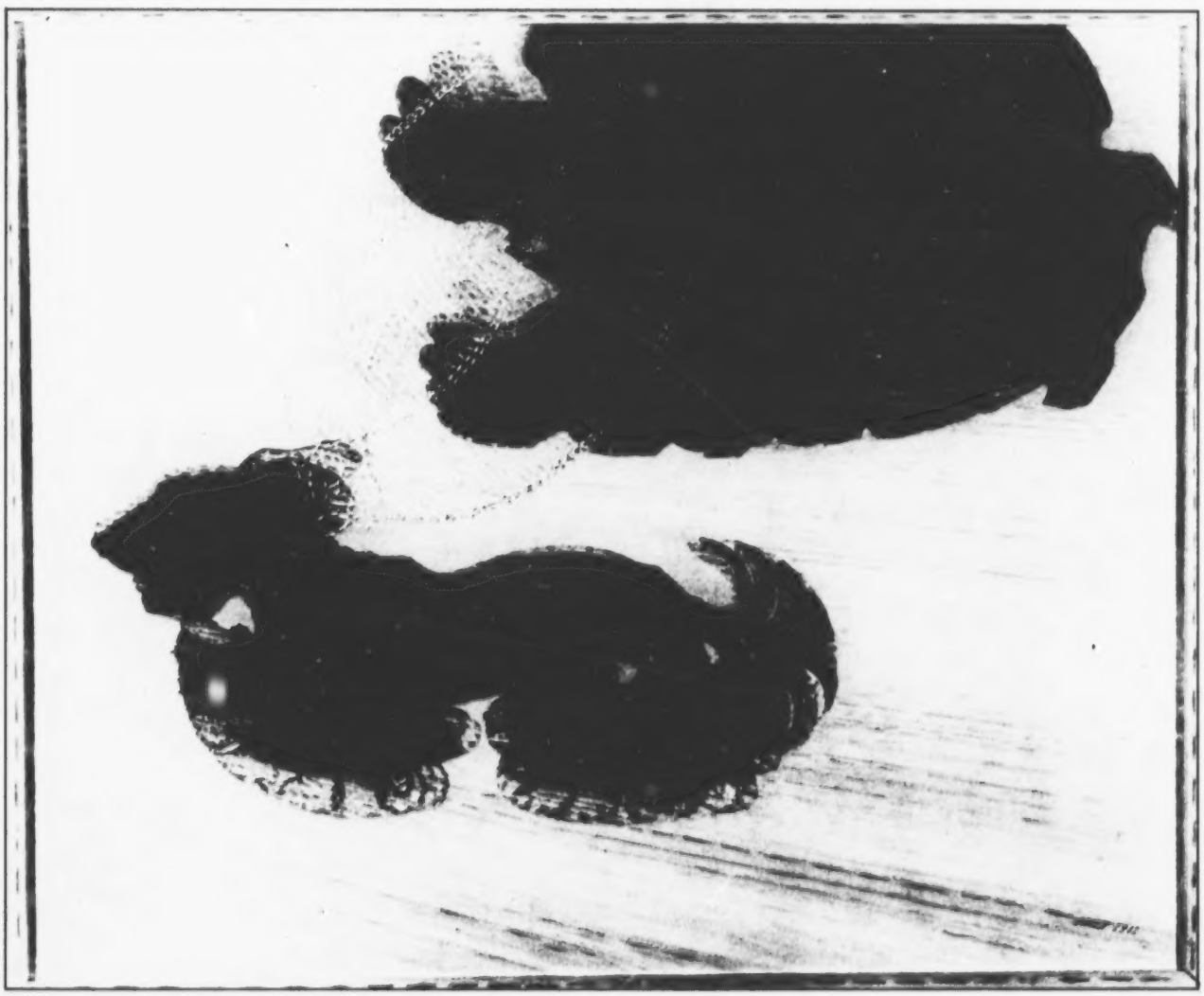


THREE ARCHES *by Alexander Calder, 1963. Painted metal, 9' × 9'4½" × 12'. Munson-Williams-Proctor Institute, Utica, New York*

MULTIPLICATION OF THE ARCS *by Yves Tanguy, 1954. Oil on canvas, 40" × 60". The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund*

THREE WOMEN *by Fernand Leger, 1921. Oil on canvas, 6'1¼" × 8'3". The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund*

CAPRI *by Helen Frankenthaler, 1967. Acrylic on canvas, 10'4" × 9'11". State of New York. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York*



DYNAMISM OF A DOG ON A LEASH *by Giacomo Balla, 1912. Oil on canvas, 35⅜" × 43¼". Albright-Knox Art Gallery, Buffalo, New York. Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964*

Movement

Movement gives a feeling of life to an art form; it is an essential characteristic. Seeing involves motion; eyes move while seeing, and that which moves in time and space is observed. Movements may be swift or slow, ranging throughout the span from millisecond rapidity to barely measurable and seemingly inconsequential changes in time and space.

Movement may be produced in a number of ways. In a visual arts statement, the way in which light, color, mass, space, time, or motion are manipulated will produce a particular sensation or experience in the observer. For example, an artist may wish to use simple repetitions of color or mass to set up visual sequences that may evoke a perception of motion. The actual movement by an outside force may collaborate with the visual factors of an art piece to produce apparent or actual movement. For example, the movement of the sun may combine with masses of high and low relief to create shadow effects that may appear to create apparent movement in a piece, or wind currents may act on parts of an art piece to create actual movement. Additionally, an effect of movement may be produced by the viewer's own eye, as when rapid eye movements result in a "swimming" kind of appearance in the piece. The individual's own physical movement could also create the illusion of movement in the art piece, as when the eyes of a portrait seem to follow the viewer who moves from one side of the painting to the other.

Visual movement need not be an accidental effect; it can be built in, whether the piece is a two-dimensional work involving surface forms or a three-dimensional static or kinetic work. In the human environment, the actual movement of people through their environment, as in a traffic-flow pattern, can be planned as an element of the design.

For this section, the concept of movement has been broken down into three categories: implied, sympathetic, and kinetic. All are visually oriented, since the observer must see the image, which is the focus of all.

IMPLIED MOVEMENT

Implied movement involves the appearance or feeling of movement. There is no real movement in the art piece or in its parts nor does the movement depend on the viewer's own movements. The appearance of movement is a type of visual illusion. In this category, it is the ability of the individual to perceive that creates the movement in the art piece.

SYMPATHETIC MOVEMENT

Sympathetic movement occurs when the relationship of the structure and its various parts seems to alter as the observer moves around it. In this category, it is the individual's own movements that make it appear that elements within the art piece are moving or shifting in relation to one another, although there is no physical movement in the art piece. The appearance of movement is dependent on the viewer's own movements.

KINETIC MOVEMENT

Kinetic movement can be observed when parts or the whole of the art piece are moved by a mechanical device or by the pressures provided by a natural force such as air, water, wind, or gravity. Unlike implied and sympathetic movement, kinetic movement in the art piece is real.

Many art works elaborate on kinetic movement possibilities. The incorporation of mirrors and other reflective surfaces allows an art piece to include moving and changing images from the immediate environment. Other pieces have their surfaces pierced so that the background seen through and around the piece will change and move. A different and much slower pattern of movement is observable in the pieces produced by earthworks artists, who plan for climatic and other natural processes to work with elements within their art pieces to create movement.

Other art pieces demand the viewer's participation either in the creation of the piece or in deriving a more complete experience from the piece. Some works invite the viewer to rearrange component parts, initiating a kind of movement series between the work and the viewer, much like moving through a maze or working on a picture puzzle. Each time the viewer moves a part of the piece, new associations are formed, and the whole is altered.

As with the concepts of space and structure, the concept of movement as an aspect of an art project can be investigated through various media.

Movement might be explored through:

Architecture: examining parts of the school building's exterior as they are visually affected by time of day and weather conditions to allow students to observe the appearance of movement through the apparent changes in architectural detail.

Assemblage: joining found objects or arranging them on a base to invite viewers to move around to determine if sympathetic movement occurs in the piece as the viewer's point of view shifts.

Crafts: creating craft pieces with either moveable parts or parts that respond to wind or weather.

Design: arranging linear design elements to create eye movement patterns. Variations of the project allow students to alter the elements to produce different patterns and speeds of eye movement.

Drawing: exploring visual illusions in which parts or the whole of a particular object appear to shift or rearrange themselves or to be distorted from their true place.

Film/video: recording images at a particular point in time or as they move across time. Special effects such as slow motion, stop-action, splicing, and editing can be used to enhance or distort the perception of movement.

Painting: exploring the creation of various eye movement patterns or examining the visual effects that can be created by combining high intensity colors in vibrating patterns of movement.

Photography: freezing a fast motion or recording a blurred image-in-motion.

Strobe lights: viewing continuous movement by a subject as a series of stops through the high intensity and rapid movement of these lights to permit a student to examine separate parts of a motion sequence.

Printmaking: repeating a single print in two slightly off-register colors or working with well-registered but slight alterations in the printing unit, such as reduction block prints, can result in the illusion of movement in the finished print.

How an art teacher engages students with learning opportunities involving the concept of movement should be determined by that teacher. A single art medium could be used to explore implied, sympathetic, and kinetic movements. Or the teacher may determine that the broad range of subtopics related to this general conceptual area are best investigated through the use of several media. Either approach could be valid, as the concept of movement does not depend upon specific media. The development of understanding can begin with highly concrete experiences and move toward more abstract exploration of the concept. Since some principle of movement is included in every art work, it becomes important for students to analyze these qualities.

CROOKED MOUTH FALSE FACE MASK *by Elon Webster, 1936. Wood, paint, brass, horsetail, 10". Seneca Iroquois, Tonawanda Reservation, New York. Rochester Museum and Science Center, Rochester, New York*

SPOONMOUTH FALSE FACE MASK *by Jesse Cornplanter, 1937. Wood, paint, brass, horsetail, 10". Seneca Iroquois, Tonawanda Reservation, New York. Rochester Museum and Science Center, Rochester, New York*

Iroquois False Face Masks are sacred objects which deserve respect. The two masks shown here are not consecrated but rather were made during the 1930s as part of a WPA Federal Artist Project sponsored by the Rochester Museum and Science Center.

LOBSTER TRAP AND FISH TAIL *by Alexander Calder, 1939. Hanging mobile: painted steel wire and sheet aluminum, 8'6" × 9'6". The Museum of Modern Art, New York. Commissioned by the Advisory Committee*

LA SEINE *by Joan Mitchell, 1967. Oil on canvas, 6'4" × 13'9". State of New York. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York*

HORSE AND RIDER *by Mary Frank, 1982. Ceramic. Everson Museum of Art, Syracuse, New York*

UNIQUE FORMS OF CONTINUITY IN SPACE *by Umberto Boccioni, 1913. Bronze, 43 7/8" × 34 7/8" × 15 3/4". The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest*

BUFFALO HUNTER SPITTING A BULLET INTO HIS GUN
by Frederic Remington, 1892. Watercolor/ink, 31" × 25". Remington Art Museum, Ogdensburg, New York

Models: Movement

Movement implies that space is involved as well as direction and speed. Related terms include: velocity, force, parallel, reciprocal, action, reaction, time, sequence, growth, and stillness. Regardless of the media employed, other ideas will be explored: fast/slow, high/low, right/left, forceful/gentle, increasing/decreasing, and controlled/spontaneous are some that may arise.

Suggested objectives and related problems for studies of movement follow:

OBJECTIVE: (M1) **To recognize that movement in an art work can be achieved by using three central methods: implied, sympathetic, and kinetic.**

Rationale: Students should become aware that movement may be deliberately structured in any art project. It is the conscious decision making of the artist that allows one or another form of movement to be dominant in a piece or that elects to minimize all movement.

Problem Statement: "Complete a set of sketches describing the kinds of movement noted in several art pieces. The sketches could form the raw data for an analysis of the visual potential of the three central methods."

Discussion of the works would include conclusions drawn from the analyses.

OBJECTIVE: (M2) **To develop an appropriate vocabulary for use in discussing the various elements of movement.**

Rationale: Although there is no one vocabulary list to be memorized when learning about movement, it is important to be able to use words clearly and with precision so that comprehension of both the concrete and abstract relationships of movement will increase.

Problem Statement: "Build personal vocabulary lists of the terms used to relate to movement exploration."

Discussion would include application of the words to works of art and decisions as to the most appropriate ones.

OBJECTIVE: (M3) **To develop awareness of movement in the immediate environment as an essential characteristic of the environment.**

Rationale: Everyone moves through the environment in many ways for varying purposes. Students can become aware of the kinds of environmental movements that are an essential part of living and of how these movements can be visually explored and examined.

Problem Statement: "Recreate (through a model or diagram) a part of the existing immediate environment; study this part in relationship to the kind and amount of traffic moving through it.

Discussion of the works would include ways in which the part of the environment could be redesigned so as to change the movement.

OBJECTIVE: (M4) **To develop an awareness of the considerations of movement given to both two- and three-dimensional objects.**

Rationale: During their school years, students spend a large part of their studies examining the facts and theories of others. In art, students are encouraged to examine alternative possibilities and make determinations about what will be most appropriate to their own pieces. The study of movement can allow students to relate personal motion, such as patterns and rhythms, to graphic and sculptural considerations.

Problem Statement: "Produce a schematic diagram of the pathways of motion you create as you move through the day: getting ready for school, moving around the school building, participating in physical education activities, doing chores around home, etc. Use one or more of the diagrams to form the basis for a two- or three-dimensional self-portrait."

Discussion of the works would include comparisons of visual movement within works with physical movements of living.

OBJECTIVE: (M5) **To recognize that an artist manipulates the eye movement of the viewer.**

Rationale: The way in which a viewer's eyes move through and around a picture or sculptural piece is often used as an indicator of the viewer's attention to the work. Sculptors focus the viewer's attention in such a way that the viewer wants to move around the piece to discover what happens next. This form of movement involves the viewer in the art work; this involvement is channeled by the artist.

Problem Statement: "Create a sculpture from clay (or another plastic medium) in which the central concern would be to encourage the viewer to want to look at all of the surfaces. Analyze the eye movements of viewers in a two-dimensional sketch."

Discussion of the works would include which factors intrigue viewers into looking at all sides of the pieces.

Interdisciplinary suggestions: Students might:

- Experiment with various materials to create a pinwheel or propeller that can be affected by air currents. (Science)
- Examine the movement in Maori carvings. (Social Studies)
- Plan and film a movie, or use dyes and scratch marks on developed movie film to make hand-made movement patterns. (Math)
- Mount a series of plain-colored and decorated tubes on a base and ask viewers to discuss apparent changes as they move around the display. (Language Arts)

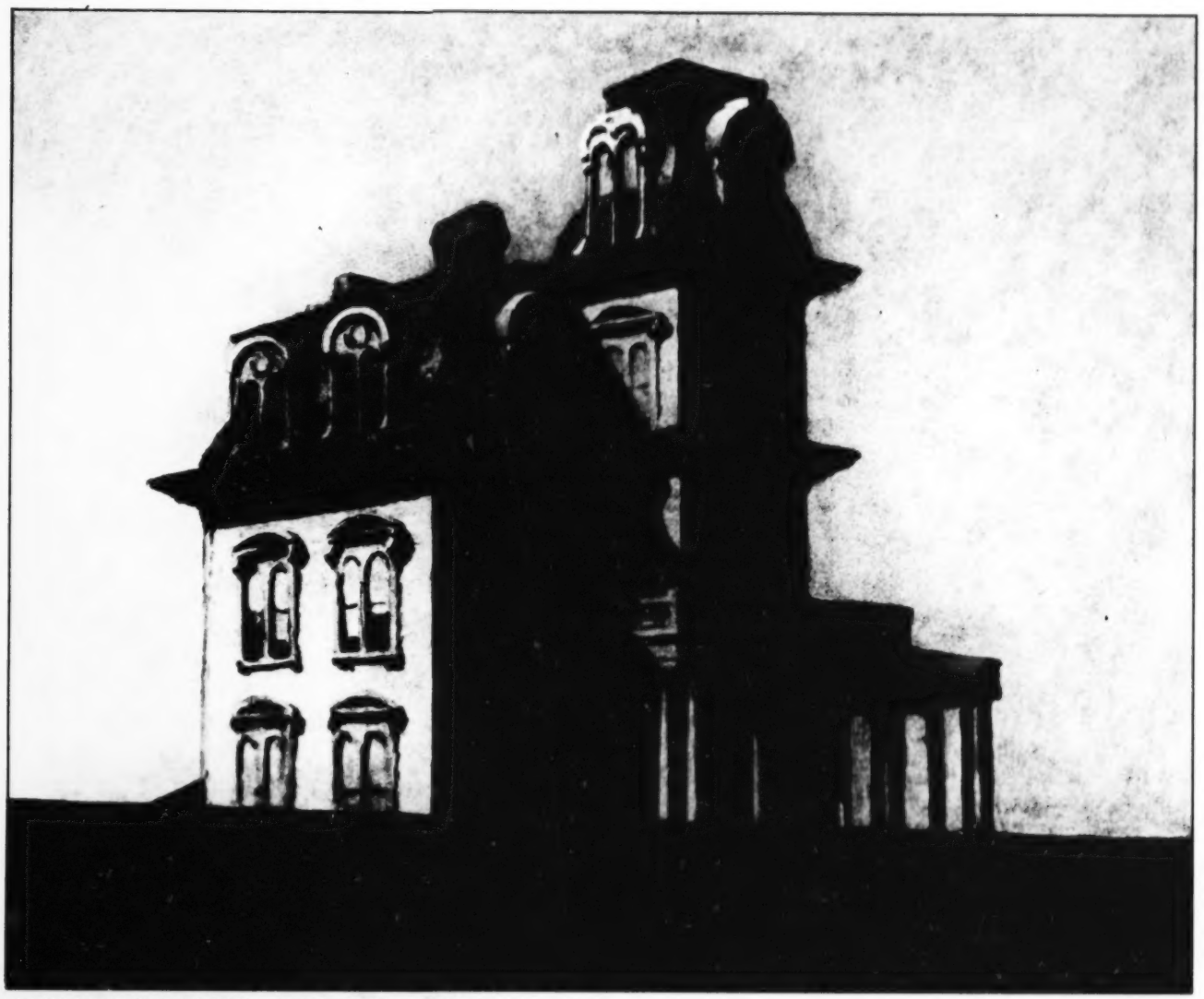
Evaluation

A listing of behavioral outcomes for 7th and 8th grade students should not imply that a student's investigation into this area will be complete. These are some of the skills students should have learned by the end of the 8th grade.

A student who can use the concept of movement in art will be able to:

- Relate the kind of movement perceived in an art piece to the overall mood of the piece.
- Explain why a particular form of movement was selected to be used in a work.
- Demonstrate awareness of the multidimensional potential of movement through time and space in either a two- or a three-dimensional format.

DYNAMISM OF A SOCCER PLAYER *by Umberto Boccioni, 1913. Oil on canvas, 6'4 1/8" × 6'7 1/8". The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection*



HOUSE BY THE RAILROAD *by Edward Hopper, 1925. Oil on canvas, 24" × 29". The Museum of Modern Art, New York. Gift of Stephen C. Clark*

Color and Light

Color should not be thought of as an isolated or separate subject. All of the materials presented here should be able to be investigated; experiments should be conducted in order to validate the principles being discussed. Color experiences can be reinforced and heightened when color is studied through a variety of approaches. This section should be used as a means of learning how to learn about color.

Definitions

Most of the color terminology used today goes back to the writings of M.E. Chevreul, who wrote *The Principles of Harmony and Contrast of Colors* in 1835. It was Chevreul who coined the terms "complementary" and "split-complementary" color schemes. He also conducted extensive experiments regarding the phenomenon of after-images. The main contribution made by Chevreul was the recognition that the eye takes an active role in the perception of color, that color does not have a single and absolute identity. There have been a number of contributions made since then by Munsell and others, and there are a wide variety of materials and techniques that could not have been considered by Chevreul.

Color study provides for identification, comparison, contrasts, and an examination of contradictions between what we believe and what we perceive.

Dimensions of Color: Hue, Value, and Chroma

Color terminology is formal and deals with objective aspects of color. It should be kept in mind that color structure is a means of defining color, but the problem of definition should not be confused with the experience of color. As is the case with space and structure and movement, learning the language of color will help students to communicate with others, but it does not mean that each student will experience color in the same way.

Hue

Hue is the quality or distinction between one color and the next in the spectrum: red, orange, yellow, green, blue, violet. Actually, the spectrum contains thousands of variations of color, and a six-hue designation can be traced back to the work of Newton, who devised the first color circle.

Value

Value refers to the lightness or darkness of a hue. Some hues are lighter than others, e.g., yellow is naturally lighter than purple. However, all colors can be changed in value, and these in turn can be related to a gray scale. The gray scale as used in art usually consists of 10 even steps between black and white. Some effective ways of exploring values of gray may be done by: adding varying amounts of white or black to the pigment; overlapping tissue paper; producing photograms, where light exposure is equivalent to the density in the print; or working with light directly, using a dimmer to control the amount of light striking the colored surfaces and allowing the student to experience the effect of light on value. Although teachers sometimes encourage students to try to produce a gray scale, it is a very difficult exercise requiring a great deal of time. Most attempts to reproduce a gray scale are hit-and-miss frustrating chores, especially when attempted with paint media, and are of little impact when done just for the sake of doing them.

Chroma

Chroma refers to the intensity, saturation, purity, or brilliance of color. For example, adding a gray to a red of approximately the same value will weaken the intensity of the red. As the addition of more and more gray continues, the red color becomes progressively less intense, less saturated with red pigment. In this process,

the intensity of the red has been lowered, but its value has not been changed.

Of the three aspects of color, chroma may be the most difficult to describe, and students seem to have some difficulty with it. The traditional color charts are of little assistance here. Experiences in which the student is actively involved are needed. If color charts have a place in the art classroom, they should be used after the fact, after students have explored, made appropriate notations, and derived the information that will be most helpful to continued experimentation. The fact that three dimensions of color can be defined does not mean that all students must know them in order to develop color experiences or to become more sensitive to color subtleties. This kind of knowledge will grow out of reflection upon their experiences.

One of the defenses often made in support of the color wheel or the use of color charts is that they allow the student to learn about complements. However, this kind of learning is relative to the particular media being used (and in some cases even to the brand name of the medium) and to the color system being employed to mix color.

Color Mixture Systems: (Subtractive, Additive, Illusion, Optical, and Medial

There are several systems for color mixing. Each of the systems appears to challenge the traditional red/yellow/blue system. Each should be tested in the visual arts classroom.

Subtractive

Magenta, cyan, and yellow are called *Subtractive Primaries*, and they are universally used for the reproduction of color in books, magazines, billboards, and photography. A magnifier placed on a colored halftone will disclose dots of these hues. Mixing these pigmentary colors is called subtractive, because every time any two of these three pigments are intermixed, a darker and duller hue results. Light is absorbed until, when all three pigments are mixed in the proper proportion, most of the light is absorbed and the resultant hue is near black.

When using transparent media such as dyes and inks, magenta, cyan, and yellow will suffice. When using opaque materials (pigments), the *Integrative Primaries* would include the following colors: magenta, cyan, yellow, red, green, blue, white, and black.

Additive

Because of the prevalence of color television, many students have discovered that the color television tube is capable of producing an endless array of hues with just three colors: red, green, and blue. These three colors are known as the *Additive Primaries*, because when light is added to light, the result is lighter and brighter. For example, when 100 Watts of light are added to 100 Watts of light, the result is 200 Watts, or increased light reflected. When red light, green light, and blue light are combined, the result is pure white. Kinetic-luminal works, photography, television, and stage lighting employ the additive system of color mixture:

- Red light plus blue light produces magenta light.
- Green light plus red light produces yellow light.
- Blue light plus green light produces cyan light.

Thus, when light is the medium, red, green, and blue are the primaries, while magenta, yellow, and cyan are the secondaries. Note that these secondaries are the primaries of the subtractive system. When speaking of primary colors, then, one must also identify the materials being used, pigment or light.

Illusions

The phenomenon of after-images can easily be experienced by students, and it is an immediate and forceful way of demonstrating the nature of psychological complements. If one stares at a red patch for a few seconds and then looks at a neutral surface, one will see its complement or opposite – a blue-green hue. The color we see is its complement in terms of the subtractive mixture: the opposite of red is cyan. Another term for after-image is successive contrast.

Related to this, but distinct, is the illusion of simultaneous contrast; one hue seen against different backgrounds will appear to be of a different value or a different chroma. Of the areas covered, this is one of the most important. Color chips of paper or pigment can be used for exploration. Experiments with simultaneous contrast have the added value of allowing us to realize that color is essentially perceptual and that the determination of hue, value, and chroma are best understood as relative to their surroundings. This, in turn, can be related to the explorations of space, structure, and movement.

Optical

Still another approach to color mixture is between the additive and subtractive systems. When dots of color are juxtaposed, as in mosaics, weaving, or half-tones, the eye cannot discern the individual colors. The result is a fusion of the color area in the individual's perception. This result is close to the subtractive mixture, except that the colors are brighter because they are not mixed physically. Examples of optical mixture can be seen in Optical Art, where the painter has purposely used pure colors side by side with the expectation that the viewer's

eye will mix the hues and complete the painting. Impressionist paintings and sensitive computer graphics rely upon optical mixture.

Medial

When motion is introduced, as in a spinning disc or in film, again the eye is unable to identify individual colors, and the blur is a mixture between the subtractive and the additive. For example, when orange and blue paint are mixed, the result is brown. However, when a disc of half orange and half blue is spun rapidly, the result is pink. Additively, the result would be a bright magenta. There are some works of art (usually reliefs) that employ small slivers of color in alternating patterns, which are designed with medial mixture in mind, as each eye sees a different color and the colors perceived are mixed optically or medially.

DIMENSIONS OF LIGHT

Mind

Color is a perception. The stimulus, or light, is a type of energy received by the nervous system and interpreted by the brain. Whatever reactions or judgments are made are affected by a multitude of associations and past experiences. In this sense, color is a psychological experience – an experience that occurs within an individual rather than a physical and extrinsic absolute. There are many instruments that can objectively measure and indicate specific absorption and reflection of light; however, these measurements may not always coincide with human experience. It can be anticipated that each student will not interpret a color sample exactly as others might and that when hue, value, and chroma are intermingled on a surface, each student will interpret the combination of perceived colors in a different way. Subjective preference, association, meaning, and experience will have their effect on the way in which an individual interprets color.

Eye

Although there is much to know about the physiology of the eye, the main concern here is to understand the limits of vision and how this may condition aesthetic reactions. Humans can see only a small section of the spectrum; they cannot see 'infra' and 'ultra' colors. The old principle of advancing and retreating colors can be explained on the basis of how light focuses on the retina. The eye does not focus all hues in the same way; red, for example, focuses behind blue and therefore seems closer. That some colors seem to advance from a surface while others seem to recede into it can best be understood when the capacities of the eye and its relationship to receiving and focusing on the transmitted light waves are a part of the learning.

Light

Whether natural or artificial and regardless of the form it takes, light should be thought of as a type of energy that consists of specific vibrations. Violet is approximately 400 millimicrons and red is approximately 600 millimicrons. While it is not possible for the human eye to see ultraviolet light, there are materials that act as light transformers (black light) and allow an individual to see many common materials fluoresce. Machine oil, certain waxes, some pigments, and minerals are examples of materials that will evidence the effect of black light. The prism can transform light. The polarizing filter, which is colorless and yet capable of producing the full spectrum when plastic or cellophane is held up to the light or inserted into a slide projector, will produce intense and constantly shifting color patterns on a screen.

Traditionally, emphasis has been placed on using colored materials, for example, paints, crayons, and pigmented surfaces. While color is generally thought of in terms of materials having the ability to reflect or absorb certain light wavelengths, it should also include the noncolored materials mentioned earlier, which, because of their molecular structure, can be used to produce color.

Color exists as both a material and a nonmaterial phenomenon. It can be seen as a visual surface characteristic (red apple, red paint), or it may be ambient, spatial, and transitory (the changing colors of daylight or the mix of colored lights in space). Some materials exhibit ever-changing hues depending upon the individual's perspective in viewing them. The range of media is very broad, and all can be used to extend the understanding of color.

Aspects of Light

Light exists as a source of illumination. It is difficult to imagine what an individual's perception of the environment would be like if there were no light. Light also exists as a medium. Three distinct attributes of light can be identified that are useful in the understanding of the medium.

Quality of Light: refers to the color of the light source of red, blue, or orange. The quality of the light can be used to suggest psychological and emotional attitudes. Red activates, blue can tranquilize. In addition to physiological possibilities, light can interact with chromatic surfaces, intensifying or neutralizing them. Red light hitting a green surface will cause it to appear black. The possibilities

initerms of stage and environmental design are endless.

Light can dramatize forms, it can distort, it can clarify, it can exaggerate. When light is colored, it can also produce chromatic shadows. Regardless of the color of an object, if the light illuminating it is colored, the resultant shadows will be the complement of the light source; thus, red light will produce green shadows.

Quantity of Light: refers to the amount of light available at a given time. It also affects our emotional response. *The Potato Eaters* by Van Gogh is painted in low key (low or dark values). If it were painted in a high key, people might perceive the mood of this painting differently.

Direction of Light: refers to the location of the light's source. Light is usually thought of as coming from above. Any deviation from this generally is interpreted as a distortion of reality. When people view themselves or someone else with light coming from an overhead source, the results seem natural. However, if the source of light is shifted to an underneath position and pointed upward, the created shadows appear unnatural and disturbing. This technique is used in film and video production as well as when special effects are needed on the stage. It is possible to have a light source coming from any direction; it is also possible for students to experiment with more than one light source.

Exploring Color and Light

Color is pervasive throughout a student's art experiences, and the opportunity for color study seems limitless. Although it would be easy to demand that each and every opportunity to increase one's understanding of this complex area be fully utilized, it is more reasonable to select those experiences that will focus attention on the color learning. Color may not be separable from any experience, but it may be more easily understood in some contexts than in others.

Color and light might be explored through:

Architecture: exploring the properties of color as a medium (pigment) and as a source (light) in interior and exterior space, private and public space, natural and artificial materials.

Assemblage: incorporating small colored lights into a three-dimensional assemblage, while a two-dimensional assemblage could be lighted with varying colored lamps.

Crafts: creating various textures of several sizes in modeling clay or working with weaving to allow students to experience the creation of optical or medial mix.

Design: using color variations to examine their potential use in solving a design problem (while holding constant the other aspects of the design) to allow students to examine some of the effects of color alternatives.

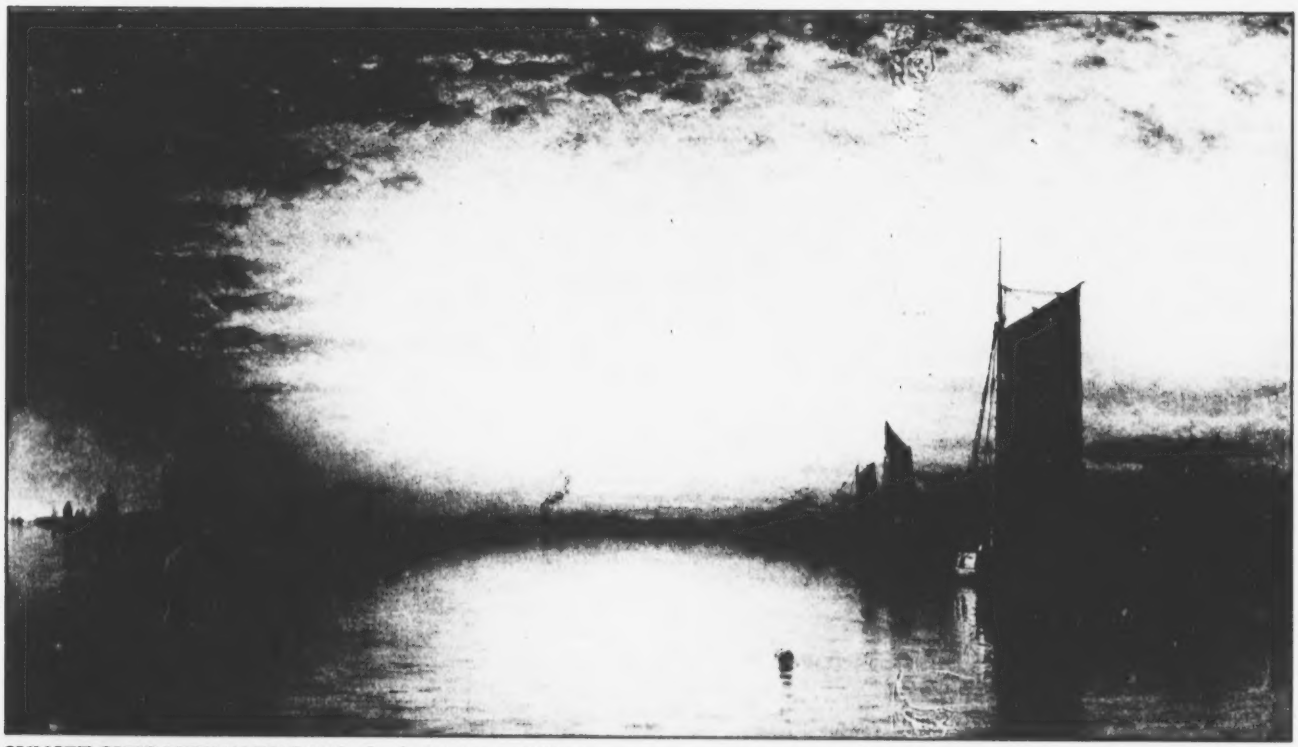
Drawing: exploring tonal variations available through many drawing tools to acquaint students with values and act as an introduction to the gray scale.

Film/photography/video: studying light source as well as the effects of color through these media to offer students the possibility of relating them.

Painting: investigating color properties, color mixing systems, and color theories in an experimental fashion to allow students to create a personal understanding of the phenomena behind the theoretical structures.

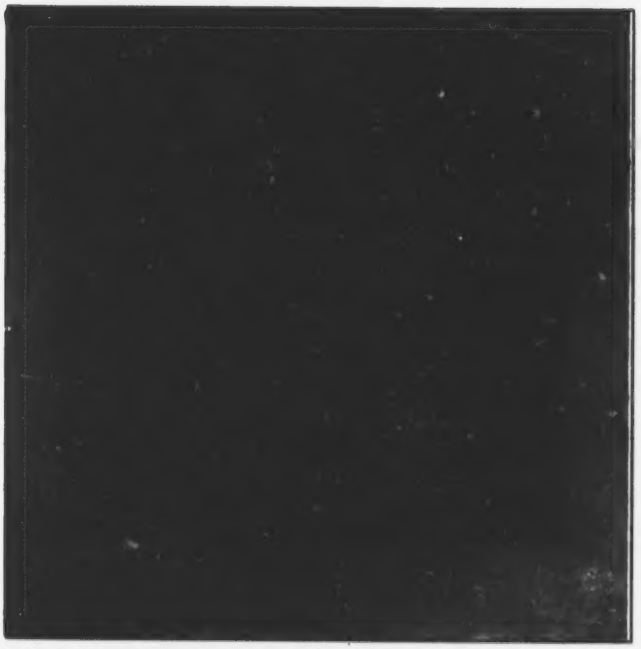
Stage: combining of color mixing with pigment and lighting.

It is important for an art teacher to expose students to color and light concepts and to provide opportunities for investigation and verification. Individuals will react to color, to color mixing, to color media, to color combinations, and to color theories in their own ways; they will use and interpret colors for reasons that may be psychological, cognitive, aesthetic, or expressive.

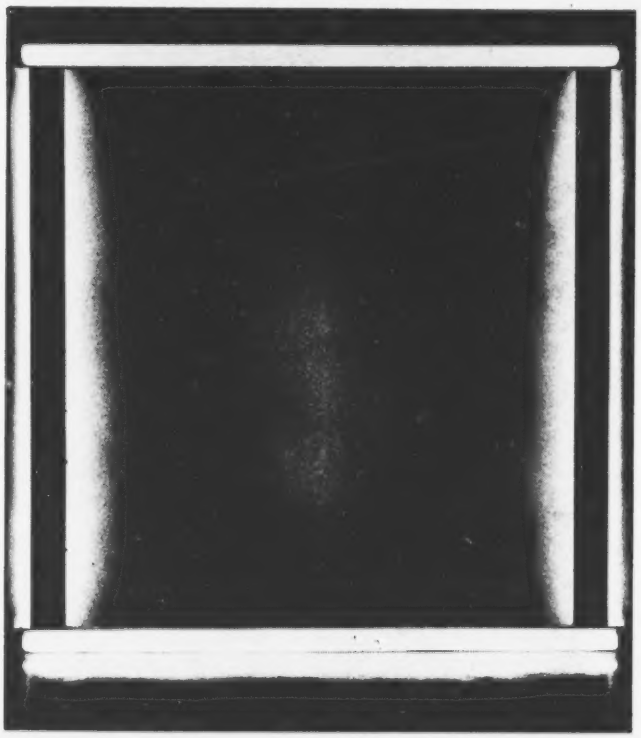


SUNSET OVER NEW YORK BAY *by Sanford Robinson Gifford, 1878. Oil on canvas, 23¾" × 40¾". The Everson Museum of Art, Syracuse, New York*

SYNCHROMY IN ORANGE: TO FORM *by Morgan Russell, 1913-14. Oil on canvas, 135" × 121½". Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, 1958*



HOMAGE TO THE SQUARE: SILENT HALL *by Josef Albers, 1961. Oil on composition board, 40" × 40". The Museum of Modern Art, New York. Dr. and Mrs. Stanton Fund*

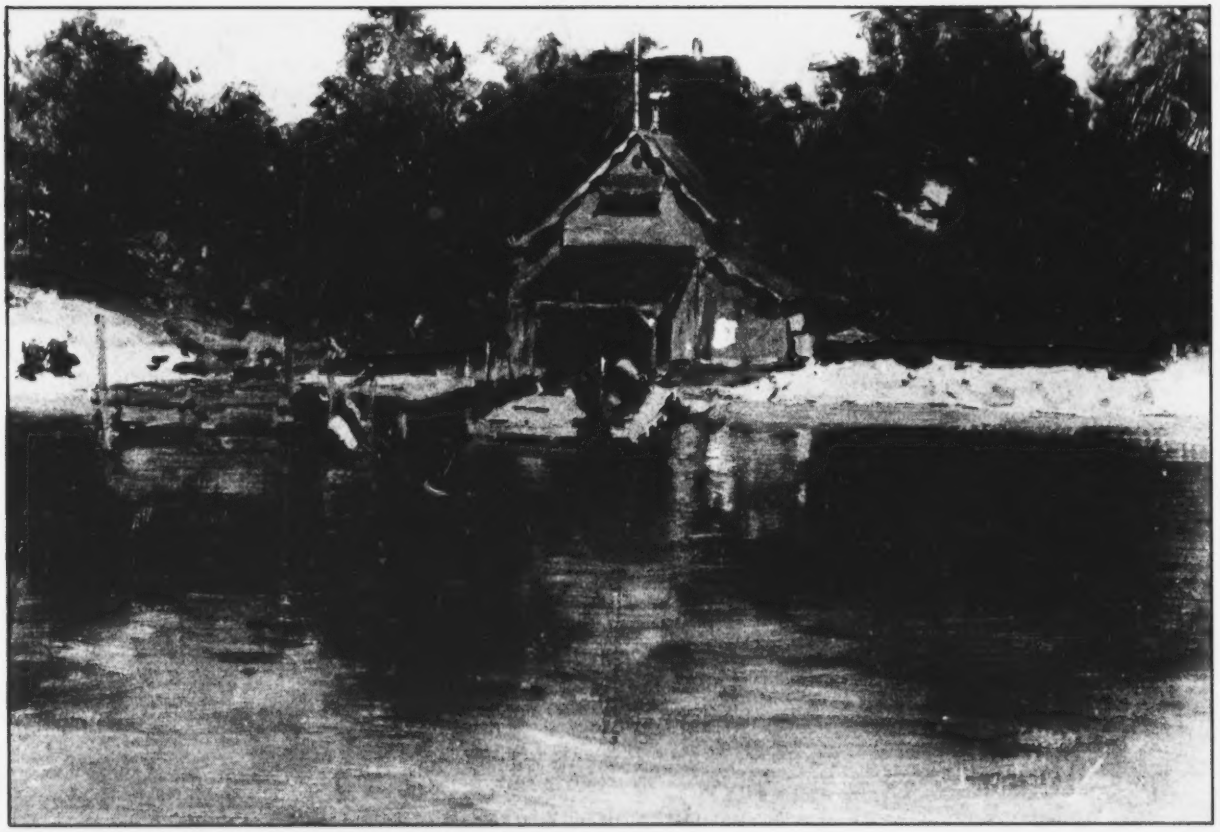


UNTITLED *(to the "Innovator" of Wheeling Peachblow) by Dan Flavin, 1968. Painted metal and fluorescent tubes, 8'1½" × 8'1¼" × 5¾". The Museum of Modern Art, New York. Helena Rubinstein Fund*

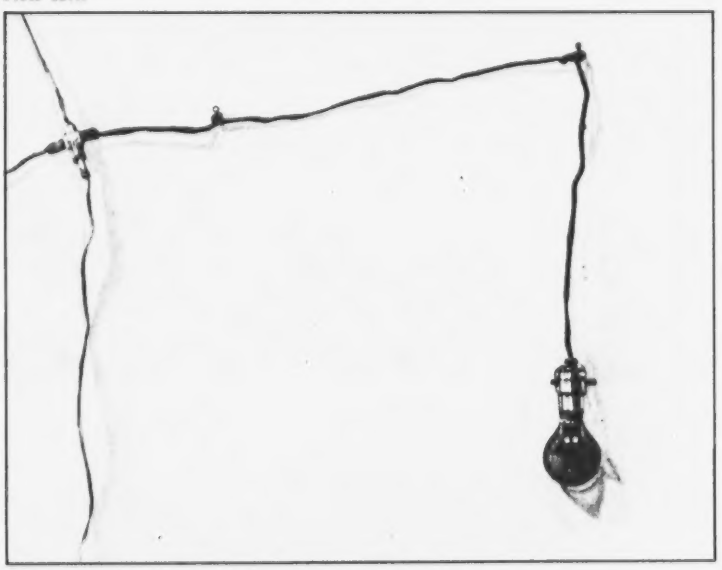
SPECTRUM, III *by Ellsworth Kelly, 1967., Oil on canvas in thirteen parts, 33¼" × 9'5⅛". The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection*

THE ENGLISH CHANNEL *by Georges Seurat, 1885. Oil on canvas, 26" × 32½". The Museum of Modern Art, New York. Estate of John Hay Whitney*

PHENOMENA: MISTRAL VEIL *by Paul Jenkins, 1970. Acrylic on canvas, 10' × 8'. State of New York. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York*



BOAT HOUSE AT INGLENEUK *by Frederic Remington. Oil on academy board, 12" × 18". Remington Art Museum, Ogdensburg, New York*



BLUE BULB *by Margery Caggiano, 1974. Acrylic on canvas, 36½" × 48½". Collection of the Heckscher Museum, Huntington, New York. Partial funding provided by the Creative Artists Public Service Program*

SUNSET *by Frederic E. Church, 1856. Oil on canvas, 24" × 36". Munson-Williams-Proctor Institute, Utica, New York. The Proctor Collection*

Models: Color And Light

It is difficult to separate color from movement or structure or light. It is also difficult to separate the study of color and light from a student's use of a particular art medium. The pervasive aspects of these concepts make students aware of them and allow a teacher to focus specific attention upon them.

The suggested objectives and related problems that follow are intended as departure points.

OBJECTIVE: (C1) **To examine the typical or predictable direction of the light source by exploring a typical condition.**

Rationale: If students are to develop an understanding of the aesthetic conditions in personal artistic production and in the environment, then students need to consider a full range of light-source locations and the potential effects of placement of the light source.

Problem Statement: "Study an object by experimenting with the shadow cast by the object; using a slide projector, overhead projector, or flashlight, begin to explore the relationship between object and projector distance and the resulting shadow image."
Discussion would include discoveries and implications of the experiments for art works.

OBJECTIVE: (C2) **To recognize the dimensions of color as measured by hue, value, and chroma.**

Rationale: Although it is not likely that students will be able to complete scientifically precise measurements, there should be some understanding that the phenomenon of color can be investigated in several ways. Students can thus relate personal exploration to the field of color study and begin to develop both aesthetic and cognitive understanding.

Problem Statement: "Using a reproduction of a painting, compare the colors used with a gray scale."
Discussion would include determining the major values used and their effect on the overall mood of the work.

OBJECTIVE: (C3) **To understand the subtractive mixture system.**

Rationale: Since the subtractive mixture system is prevalent in the student's world, experience with this system can easily be related to other experiences. Also, if the student is to understand that the term primary color means that the color is basic to the formation of all other colors, this system needs to be examined.

Problem Statement: "Produce a painting in which only magenta, cyan, and yellow are used to create a many-colored set of images."
Discussion of the works would include analysis of the mixed colors.

OBJECTIVE: (C4) **To explore the properties of light.**

Rationale: To understand some of the properties of color and light relationships, students should experience the

potential of light to produce colors. This kind of investigation could also indicate that, while human capabilities to perceive the full range of light may be limited, the mind is capable of exploring many areas outside of these apparent limits.

Problem Statement: "Devise an experiment with colored light that will surprise the viewers." Discussion of the experiments would include observations of the process, conclusions, and questions for further experiment.

OBJECTIVE: (C5) **To express personal preferences, feelings, and meanings associated with colors.**

Rationale: Students have had many subjective experiences with color. Highlighting personal associations with colors can lead to the development of more complete understanding, which could then suggest additional subjective interpretations. The study of the history of art reveals many examples of color statements that reflect an artist's personal aesthetic.

Problem Statement: "Keep a color log in which you record personal associations with particular colors, swatches of color combinations you would like to use in your works for various purposes, colors that you find a challenge to mix from pigment, or a collection of "ish" colors, such as brownish or grayish." Discussion would include choosing items in the log to set as goals for works; evaluation of the completed works.

Interdisciplinary Suggestions: Students might:

- Create a collage inspired by the work of Romare Bearden. (Social Studies)
- Make their own paint. (Science)
- Compare and discuss several versions of Monet's *Chartres Cathedral*. (Language Arts)
- Develops a system of measuring the amount of each color used to create six different browns. (Math).

Evaluation

The study of color and light is an ongoing process. The listing of outcomes would best serve to indicate where a student has attained a reasonable degree of proficiency with the concepts and where the student would be able to begin with more advanced studies.

A student who can use the concepts of color and light in art will be able to:

- Demonstrate the ability to analyze and record the ranges possible for one or more hues.
- Discuss and compare use of color characteristics in the works of several artists.
- Demonstrate the ability to match swatches of colors.

ST. GEORGE *by Grace Hartigan, 1985. Oil on canvas, 108" × 108". Personal collection.*

Appendix A
Potential Health Risks in the Classroom

The following information is adapted from an April 19, 1983, memo titled: *Chemical Use in Schools*, by Brian P. Walsh, Administrator for Educational Facilities and Management Services of the New York State Education Department.

During the past few years, there has been widespread publicity about the potential danger posed to students by chemicals used in schools. Consequently, many school officials have requested guidance in deciding which chemicals should or should not be used in schools.

In response to those requests, the State Education Department has developed...recommendations...in the form of guidelines that school officials may use to decide which...chemicals can be used with relative safety in schools....

The State Education Department surveyed a group of school districts to determine the identity of chemicals being purchased by schools in the State. The inventory derived from that survey was given to the State Health Department for analysis....

Based on the analysis, the State Education Department recommends the following:

- Any chemical that is identified...as a known carcinogen should not be used on school premises.
- Any chemical that is identified...as being either a suspected carcinogen or a suspected or known mutagen should not be used in elementary schools. (K-6) or for instructional purposes in grades 7-8.
- Any chemical that is identified...as being a known or suspected mutagen and/or a suspected carcinogen may be used for instructional purposes (9-12) only under the close supervision of properly trained teaching personnel.

The following items, which comprise only a partial sampling of items commonly found in schools, may contain known or suspected carcinogens:

- Acetamide
- Asbestos
- Benzene
- Cadmium chloride
- Carbon tetrachloride
- Chloroform
- Chromium oxide
- Diarsenic trioxide
- Electroplating solutions (copper, nickel)
- Indigo carmine
- Indole Butyric Acid (Hormodin)
- Isoamyl Alcohol (Isopentyl)
- Isobutyl alcohol
- Lead acetate
- Manganese chloride
- Methyl iodide
- Methyl methacrylate
- Nickel
- Nickel Sulfate
- Phenol
- Propanol
- Tannic acid
- Vinyl chloride

For further clarification and/or information, please contact:

Richard R. Ahola
Supervisor
New York State Education Department
Bureau of Educational Management Services
Room 3059 CEC
Albany, NY 12230

A GOOD ONE, ADIRONDACKS *by Winslow Homer, 1889. Watercolor over a light pencil sketch on paper, 31.1 × 49.5 cm. (12¼" × 19½"). Signed and dated at lower right, and lower left, in the same fashion: "Winslow Homer 1889". The Hyde Collection, Glens Falls, New York*

Appendix B
Facilities

Since there is probably no facility that is best for all circumstances, it is expected that the following recommendations reprinted from *Planning the Art Room*, developed by the State Education Department, Division of Educational Facilities Planning, may be adapted to fit the particular school setting.

An art facility planned for an art program based upon this grade 7 and 8 syllabus would include as priority items areas for:

- **Two-Dimensional Activities**
  Drawing, painting, designing
  Print-making
  Photography, film making, video, technology
- **Three-Dimensional Activities**
  Sculpture and ceramics – kiln, damp boxes, clay bins, etc.
  Craft processes – looms, leather tools, enameling kilns, etc.
  Construction and stage craft – tools, paints, brushes, etc.
- **Resource Activities**
  Individual work areas for students
  Visual materials, books, prints, slides, films, videotapes, and film loops
  A computer graphics area
- **Storage**
  Large storage areas for student-in-progress work
  Open shelves for two- and three-dimensional work
  Storage area for supplies and equipment
  Certain storage areas should be accessible to students only with teacher permission, while others should be accessible to the general student population.

Design construction should include consideration of these items:

- Rooms should be located for easy delivery of supplies.
- Exit to outside work area or patio is desirable.
- Display areas should be provided (and can be of cove-like design) in the main corridor near the art rooms for the enjoyment of the student body. Corridor wall space for two-dimensional work; a cove-like area will enable the display of three-dimensional objects.
- The furniture should be durable and well-constructed. All counter tops should be impervious to water and other solvents and neutral in color.
- Art supply and equipment storage should be incorporated within the art rooms. If more than one art room is planned, the supply room should be accessible to all and built into or between the rooms. Art supplies are bulky and require adequate storage space. Standard sizes of paper are 12" x 18"; 18" x 24"; 24" x 36"; and some special papers up to 48". Shelves should be two inches wider than paper. Storage also should be provided for drawing boards, carpentry, sculpture and ceramic tools, easels, still-life objects, etc.
- Capacity is a changing condition in the art room. Thirty students engaged in painting at easels or working in ceramics can make the largest space small. Art is not always an at-your-desk-situation; traffic can be heavy, and space must be provided for free flow of traffic.
- Storage should be provided for in-progress works: wet paintings, three-dimensional work, wet ceramics, prints, etc.

Special equipment would include:

- Individual student work tables.
- Stacking stools for students.
- Heavy-duty, shop-variety work benches.
- Teacher demonstration center to include a sink, electrical outlets, and storage space.

- A plastic tote tray for each student.
- One drying rack for drying student work.
- Printing press – portable.
- Ceramic kilns with automatic starter, shutoff, and pyrometer; interior firing chamber; top loading.
- Adequate exhaust system.
- Portable clay keepers.
- Fire-proof kiln carts.

Specifications:

- Durable floor surface – easily cleaned, acid resistant, stain resistant.
- Lighting – nonglare, even lighting without color distortion or shadowing. Spot and floodlighting in display areas as well as increased light intensities for special detailed tasks.
- Hooks in the ceiling to hang three-dimensional designs.
- Tackboard wall – floor to ceiling on surface available for display and mural works.
- Sliding-door storage closets with minimum inside depth of three feet.
- Grounded outlets on each wall.
- Two electrical outlets for ceramic kilns.
- Sinks with removable traps for cleaning sediment
- Window shades, blinds, or draperies capable of darkening room for projection of visuals. Projection screen available with sufficient masking to afford clear image projection.
- Display cases.
- Chalkboard.

Appendix C
Educating the Gifted Student

"Meeting the educational needs of gifted...pupils is a recurring nationwide concern.... Because these pupils have the ability to make rich contributions to our culture and society, developing their individual abilities and building on their unique strengths becomes a matter of great importance.

"The State of New York has consistently urged school districts to plan and develop programs which meet the needs of all children...each school district is urged to identify its gifted, those pupils who are exceptional because of their extraordinary capabilities.... Funds have been allocated (for) the New York State Summer School of the Arts...with (concentrations in) Visual Arts.... Nationally known artists...provide instruction."
from *Educating The Gifted In New York State,*
New York State Education Department, 1976

Chapter 740 of the Commissioner's Regulations defines "gifted pupils" as:

"Those pupils who show evidence of high performance capability and exceptional potential in areas such as general intellectual ability, special academic aptitude, and outstanding ability in visual and performing arts."
(September 1, 1982)

Throughout the State, districts are attempting to meet the needs of students with outstanding ability in the visual arts and continuing to challenge these gifted students. Programs exist within and between districts, often taking advantage of local resources such as colleges, universities, museums, and local art associations.

Educating the Gifted-in-Art Student

DEFINITION

In establishing goals, objectives, programs, and evaluations in art for gifted students, the visual arts teacher should have all possible information about a student's placement. However, before designating a student as gifted, the visual arts teacher should be familiar with the various categories employed by the local school district.

IDENTIFICATION

Since there is no Statewide identification procedure for identifying gifted students, each school district develops its own identification procedures. Some typically used procedures include a combination of:

- Behavior rating scales,
- Teacher nominations,
- Parent nominations,
- Biographical inventories,
- Anecdotal records,
- Interest inventories,
- Case studies,
- Pupil products,
- School records,
- Direct observations,
- Peer nominations,
- Self-nomination,
- Portfolio adjudications.

The visual arts teachers for middle/junior high schools are the main source of expertise in the field of art; and it is the art teacher who must ensure that the areas of definition, identification, and programming will meet the goals and objectives. At the 7th and 8th grade levels, students are changing and growing; it becomes, therefore, one of the major responsibilities of their art teacher to encourage appropriate artistic opportunities for those students who show high potential.

In addition, the State Education Department administers the New York State Summer School of the Arts

programs including the School of Visual Arts at the State University College at Fredonia and the School of Media Arts at the State University of New York at Buffalo.

Information about resources and/or programs can be obtained from:

The New York State Education Department
Bureau of Art, Music, and Humanities Education
Albany, NY 12234

Appendix D
Educating the Handicapped Student

The Board of Regents, in revising the Part 100 Regulations of the Commissioner, has stated "Each student with a handicapping condition, as such term is defined in Section 20.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the potential intellectual capacity to master the curricula content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important at the 7th and 8th grade levels for students with handicapping conditions to receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on Statewide testing programs and for future diploma requirements.

It is equally important that teachers providing instruction through this syllabus be familiar with how the process of special education is implemented. This section will provide clarification as to how students with handicapping conditions participate in both regular and special education programs. The coordination and integration of both of these programs is essential for the benefit of all students.

Providing Special Education

Students who are suspected of having a handicapping condition are referred to the Committee on the Handicapped (COH). A written referral is submitted to the COH, which then must proceed to conduct a comprehensive individual evaluation. This evaluation is a comprehensive assessment, which is used by the COH to determine whether the student has a handicapping condition that adversely affects the student's educational performance. If the Committee on the Handicapped determines that the student is eligible for special education, the COH and the student's parents develop an individualized educational program (IEP). This recommendation must include:

- present levels of performance and individual needs according to the four criteria areas of (1) academic, (2) social, and (3) physical development and (4) management needs;
- classification of the handicapping condition;
- annual goals;
- recommended program, class size, extent of participation in regular education, and projected review date;
- specialized equipment and adaptive devices;
- testing modifications;
- recommended placement.

Following the COH recommendation, the Board of Education has 30 school days to arrange for implementation. After the student enters the program, a planning conference is held to complete the development of the IEP by adding short-term objectives and objective criteria and evaluation procedures for determining whether the instructional objectives are being met. The student's program is reviewed at least annually, and the student receives a comprehensive reevaluation at least every three years.

This process has timelines and due-process procedures for each step.

As the Committee on the Handicapped makes its recommendation for appropriate programs and placements, careful consideration is given to the concept of

the least restrictive environment, which has three key components:

- Special education needed by the student:
  The recommended program of a handicapped student must meet his or her individual needs. This ensures that any placement into either special or regular education programs must be appropriate. If a student is recommended for participation in a regular education setting, then the student should be able to benefit from such instruction.
- Participation with nonhandicapped peers to the maximum extent appropriate:
  The recommended program ensures the integration of handicapped students, whenever possible, with their nonhandicapped peers.
- Proximity to the student's place of residence:
  The recommended program encourages contact between parents and school, as well as permitting the handicapped student to maintain relations with other students in the home school area.

The concept of least restrictive environment is important for all teachers to understand. Its intent is to include handicapped students in the total educational system whenever possible, but it also ensures that such placements must be appropriate. Therefore, any placements that seem inappropriate should warrant a referral back to the Committee on the Handicapped for review.

The teacher providing instruction through this visual arts syllabus has the opportunity to provide an educational setting that will enable the student to explore his or her abilities and interests. The visual arts program could be provided to handicapped students either by teachers certified in this subject area or by special education teachers in consultation with the art teacher. It is implicit that appropriate time for such consultation be provided in each teacher's schedule. Teachers certified in art would be providing instruction to handicapped students recommended by the COH as being able to benefit from instruction in a regular education setting. Special education teachers may also be providing this instruction to a class of handicapped children.

Teachers certified in the subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified, to the extent appropriate, to provide students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, school-nurse teachers, the COH, or the student's IEP.

Special education teachers (in conjunction with visual arts teachers) providing instruction in the visual arts must also become familiar with the goals and objectives of the curriculum. It is important that teachers provide their students with the information contained in the curriculum. Special education is not a special curriculum but rather the ability to teach the basic curriculum to disabled students through specialized techniques and environments. Regardless of who provides the instruction, the cooperation between regular and special programs is essential.

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques, as necessary. Handicapped students may be provided alternative testing techniques, as necessary, on Statewide tests and district testing programs. The consistent use of alternative testing techniques, as necessary, is important for providing handicapped students the opportunity to demonstrate their knowledge and skills without being limited by their handicapping condition.

The coordination of the school program will provide the opportunity for handicapped students to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teaching techniques and materials, and access to credit through alternatives will enable handicapped students to pursue the high school diploma.

Appendix E
Art and Community Resources

Experiences with making the visual arts provide one means for building perception, discrimination, critical judgment, and understanding. The opportunitity to view art works from the whole range of human endeavors in the visual arts is integral to this program. This, however, raises some questions:

- Are there artists whose works and/or styles must be recognized by the 7th and 8th grade students?
- Are these school years to be used for studies of only contemporary art movements or schools? of only primitive art? of only non-Western art?
- Should a visual arts teacher repeat only those examples introduced by the elementary art program, or should the student be introduced only to those works and artists that will be cited in the high school program?
- Are these the ages in which the student should study only a particular category of the visual arts: architecture, photography, ceramics, computer-generated graphics, advertising art, sculpture, animation?
- Should the 7th and 8th grade students be limited to studies of the important art produced in a particular geographic setting, by a particular ethnic group, or in a local gallery or collection?

There is clearly no one answer to these questions. Any or all of these topics would be legitimate areas for study. All are important and could act as important resources for the student.

The following listing suggests several means by which visual arts teachers could direct 7th and 8th grade students to aesthetic resources:

- The study of aesthetics and art history should be included as an essential part of the school district's curriculum within:
  - –The art curriculum,
  - –A unified arts curriculum,
  - –A humanities curriculum,
  - –A curriculum relating art to other specified subjects (English, history, music, math, etc.).
- The school district should highlight the study of aesthetics through an artist-in-residence program cooperatively developed with the visual arts teachers.
- The classes should visit local art galleries and engage in pre- and postvisit discussions.
- The school district should schedule loan exhibits from both local and national traveling shows.
- The students should complete research projects (visual or verbal) developed from information found in visual, print, and electronic media resources.
- The school district could identify an area accessible to students as a gallery for exhibits by students, teachers, community artists, or others (under the direction of the visual arts teacher).
- Artists from the local community should be invited to conduct presentations and demonstrations in the art classroom, as scheduled by the visual arts teacher. Students might also be allowed to schedule visits to artists' studios.
- Films, filmstrips, and slide collections should introduce students to areas, events, or viewpoints about art.
- Presentations and displays that involve students in experiencing art from the vantage point of the handicapped should enrich their understanding of art.
- Specialized displays and bulletin boards would draw students' attention to information of a topical nature.
- The art classroom should contain a library and file of art and visual information, in addition to cooperatively developing art reference and loan sections of the school library.
- Former students should be invited to make presentations relating to their art training and experiences.

- The visual arts teacher should include vocabulary lists associating art activities and learning with related aesthetic, appreciation, and historical concepts.

Whether a visual arts teacher employs all of the above or whether other means are developed to provide student experiences with aesthetics, art appreciation, and the heritage of art is not critical. The experiences must occur in a positive atmosphere of growth to encourage students to expand perception, discrimination, understanding, and appreciation.

Each locality offers many opportunities to learn about space, structure, movement, color and light. This syllabus has been illustrated by a range of art pieces from the collections of institutions, agencies, galleries, and museums located throughout New York State. These represent resources available to most communities and illustrate the many opportunities for students to learn from art.

The Art Supervisor

The art supervisor is charged with the responsibility for directing overall programmatic and articulation activities at the local level. This includes:

- Encouraging art teachers to provide a quality, challenging program for all students,
- Encouraging the exchange of ideas and concerns among staff,
- Fostering community awareness and support of the values of art programs through exhibits of student work in school and community settings,
- Arranging for in-service presentations and workshops,
- Developing publicity reports through school and community news sources,
- Coordinating managerial functions related to successful program implementation,
- Ensuring administrative, teacher, and parent understandings of program needs,
- Arranging for art teacher visitations to outstanding art classroom situations,
- Encouraging the identification of the gifted in Art K-12.

Each art teacher is an agent working toward overall programmatic success. Local libraries, stocked with books and visual resources on art, creative growth, and education, artists from the community, as well as local galleries, museums and historic sites provide endless resources to incorporate within the art program.

Appendix F
Responsibilities of the Art Teacher

CONTENT

- Encourages the student to examine art as the embodiment of ideas and feelings.
- Encourages the search for individual expression and the development of aesthetic values.
- Provides art experiences that encourage a continuing search for definition, ongoing involvement with expanding perception, and progressive development of self-expression.
- Includes the opportunity for the student to become familiar with and use appropriate art materials.
- Provides opportunities that allow the student to identify, discriminate, codify, and rank order environmental elements according to appropriate visual criteria.
- Incorporates opportunities for the student to become familiar with and use appropriate art vocabulary.
- Makes available an art library of both print and visual materials.
- Presents realistically the potential for careers in art.
- Encourages lifelong interest in art.

METHODOLOGY

- Develops knowledge about the students – both general and specific – as to their backgrounds, development, interests, needs, experiences, and views.
- Identifies student learning needs.
- Encourages students to be aware that they are making decisions through their art work:
  - In solving problems,
  - In becoming involved in the process,
  - In selecting media,
  - In developing technique,
  - In arguing a point of view,
  - In communicating an idea.
- Designs art curriculum so as to allow students to build on their decisions.
- Aids in the building of perceptual skills, discriminatory abilities, and informed judgments.
- Integrates creating art with reflecting upon the art of others, through art history, aesthetics, and criticism.
- Selects the curriculum goals that allow the student to:
  - Experience the creative process;
  - Form personal and social communication;
  - Use organizational skills on several levels;
  - Discover personal identity;
  - Experience tools, materials, and processes;
  - Develop understandings and appreciations;
  - Develop critical evaluation abilities;
  - Use problem-solving processes.
- Develops sufficient variations of the learning experience so that each student may participate fully.
- Provides the student with clear statements about the learning potential of the experience/situation.
- Employs appropriate strategies and techniques for:
  - Motivation,
  - Demonstration,
  - Performance,
  - Discussion,
  - Evaluation.
- Remains open in observations of student involvement and art so as to be able to capitalize on the critical moment in the student's development, the positive aspects of the experience, and the observable strengths exhibited by the student.
- Encourages students to be predictive about the outcome(s) of their efforts.
- Relates the art learning opportunities to the overall goals, objectives, and organization of the setting.

MANAGEMENT

- Provides for the high quality of each experience in the visual arts.
- Builds a positive atmosphere in which individual growth may flourish.
- Selects from the range of teaching/learning formats that which is most appropriate for the setting and tasks.
- Is clear and consistent in presenting rules and regulations as well as rights, responsibilities, and importance of respecting art work of others.
- Provides, arranges, and makes available those materials necessary for task completion, as appropriate.
- Insures that essential equipment is both available and operable, as appropriate.
- Arranges for required working space and storage of projects.
- Ensures that health and safety standards are enforced.
- Helps students to create quality exhibits.

PROFESSIONALISM

- Is aware of current purposes and goals when selecting methodology, style, and approach to guide the teaching/ learning situation.
- Exhibits an active awareness of both elementary and high school curricula.
- Exhibits an active awareness of other curricular areas.
- Participates in the dissemination of all aspects of the art program to the community.
- Participates in ongoing evaluations of all aspects of the art program.
- Encourages awareness of the artistic potentials within the community (galleries, artists, natural elements).
- Visits galleries, museums, and exhibits.
- Maintains a personal concern for learning and creating, as a person and an artist.

Communication among art teachers, not only within one school building but also throughout the school district and region, is essential to the maintenance of professional responsibility. Through these channels, art teachers may address the needs of each level of instruction; the concerns of each art teacher for providing growth of self, students, and program; and the ongoing development of art programs of the highest possible quality. Without professional interaction, the art teacher and the program are left in isolation – operating in a void and often concentrating only on the management of the day-to-day concerns of ordering supplies, meeting classes, and preparing for supervisory observations. Membership and participation in local, state, regional, and national art education organizations are of great value in making available current information of philosophies, materials, and research in the field.

VALLEY OF THE MEUSE WITH APOLLO AND DAPHNE *by Hans Bol, 1578. Oil or gouache on canvas, 46 × 74 cm. (18 1/8" × 29 1/8"). Signed and dated at bottom, left of center: "Hans Bol 1578." The Hyde Collection, Glens Falls, New York*